

ADDISON MIZNER'S
SCRAPBOOK COLLECTION
VOLUME 18

ARCHITECTURE
OF
UNITED STATES

toys, scientific instruments, a good share of the cigarettes, typewriters, clocks and watches, sewing-machines, and a variety of other articles of all sorts, pickles, ketchup, and sundries galore. In the commercial America, so dependent on her exports, it is not surprising that in 1817, has come to be called the "centre of the world," while her exports have taken the foremost place in the family of nations. In 1900 the total value of her exports was \$1,178,000,000. The word American and the thing American are at every turn. In the joint venture of John Bull and the United States, the American reads editorials such as that in the April 30, beginning, "Is the British Empire or bought out by American influence? Have changed indeed from the truth complacently observed that the

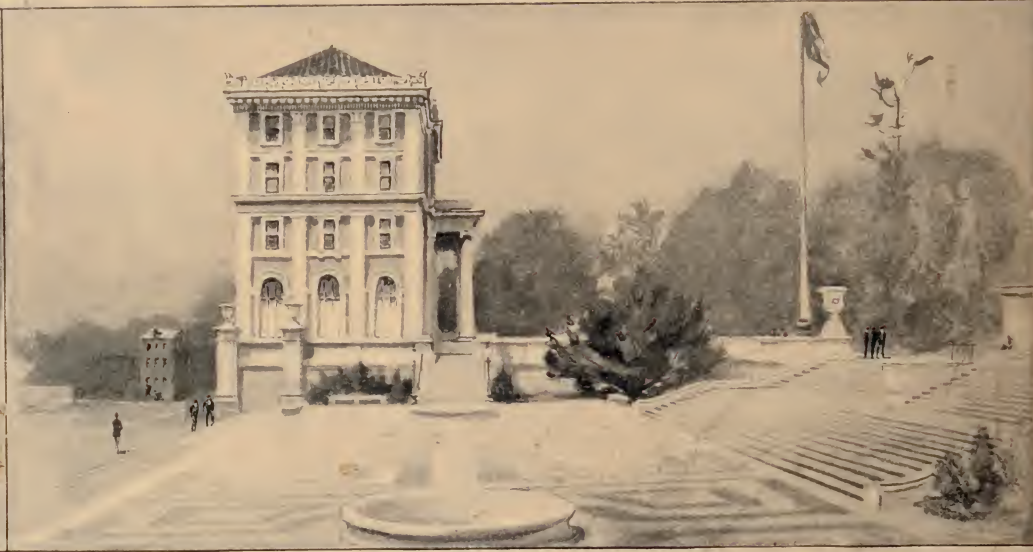


Shops where American Novelty is

so much wilderness-clearing to do, take its literature, learning, and in English factories. He had asked, "should the American in a six weeks' passage brings them, our sense, science, and genius? Prayers, steamboats, grist-mill objects for centuries to come. It almost reverse this and ask, "Why feel ill at ease, when a six days' in our sense, science, and genius?" time, at least, the Rev. Sydney Smith seems to be that he was the author of whose truthfulness has proved bitter.

IBIA"

buildings which have been erected, an inadequate suggestion of the final reason there may have been more criticism of the architects. One at South Court seems so large and meaning, even as an approach to a monument as the Library; but South Court and most appropriate place in the city it is valued in on the west and buildings like the College Hall and the center on the Amsterdam Avenue corner and more general criticism has been sharp a contrast between the arched Library building and that of the College Hall, however, will serve to distinguish the two architectural styles. Our lecture-halls already erected, it is mainly of overburned brick, and rectangular shape, with a flat top, greater proportion of Indiana limestone, however, will bring it half-way red of these buildings and the wall it will be seen, furthermore, that the dominant notes of the arched building are to be subtly carried by the pilasters of the building, by the portico on the north front, and above all, by the engaged columns of the south front. New York may well be proud of the buildings they stand today, but not until it has placed this corner-stone of its harmonious blending of the architectural scheme, will we intelligently the ultimate grandeur destined to be the most impressive on the island of Manhattan.



COLUMBIA UNIVERSITY

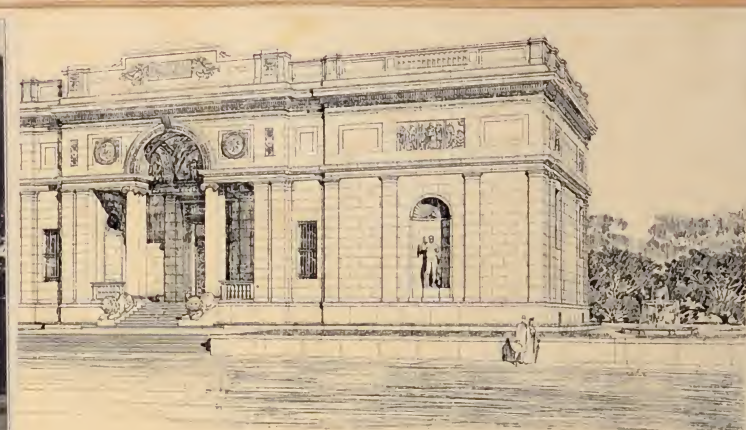
ED PLAN FOR THE NEW GROUP OF BUILDINGS ON MORNINGSIDE HEIGHTS



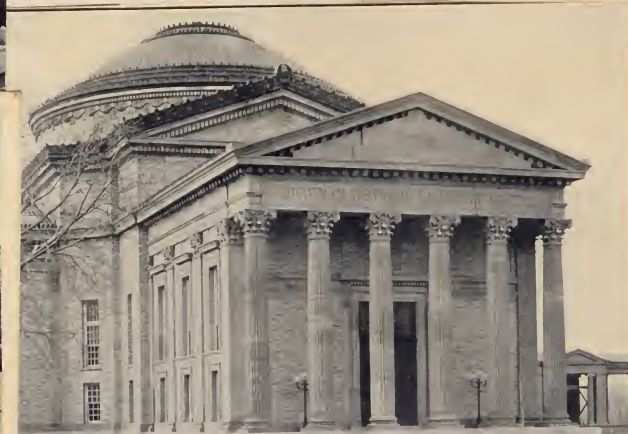
THE COLONNADE, FROM TWENTY-SIXTH STREET.



FROM UPPER WEST TERRACE, COLUMBIA UNIVERSITY



McKim, Mead & White, Architects



McKim, Mead & White, Architects



Public Library, McKim, Mead & White, Architects, which the Kimball Ball Bearing Drawer Slide is in constant use.

Oh 11 Have you had your portrait done



HOUSE AT NEWPORT, R. I.
(See page 100, 101)
McKIM, MEAD & WHITE, ARCHITECTS.

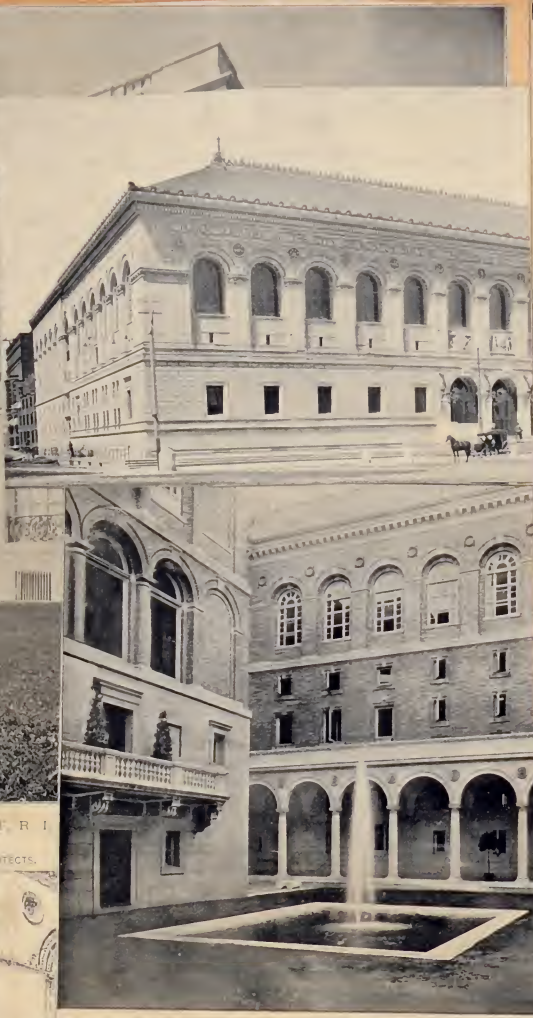


FIG. 75. INTERIOR COURT, BOSTON PUBLIC LIBRARY



THE NEW YORK PUBLIC LIBRARY AT FIFTH AVENUE AND 42ND STREET

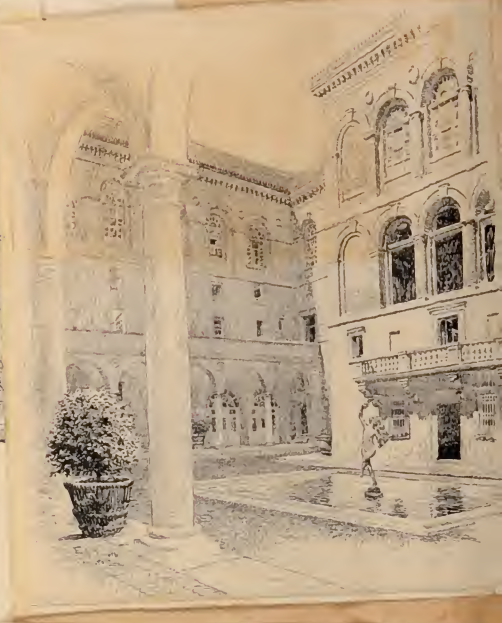


FIG. 11. TOWER OF MADISON SQUARE GARDEN



DESIGNED BY J. F. JACOBI

FOURTH AVENUE FACADE



"Rose Cliff", Mrs. Herman Oelrichs, Newport, R. I.

102

Made

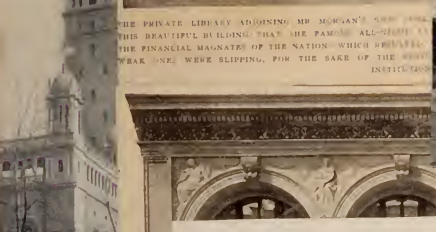


THE UNION CLUB AT FIFTY FIRST STREET AND FIFTH AVENUE. SHOWING FACADE

THE FORMER



(McKim, Mead & White, Architects)



BROOKLYN MUSEUM OF ARTS AND SCIENCES—McKIM, MEAD & WHITE, ARCHT.



Madison Square Garden (Tower)



FIG. 18.—ENTRANCE TO METROPOLITAN CLUB.



LIBRARY—COLUMBIA UNIVERSITY.
McKim, Mead & White, Architects

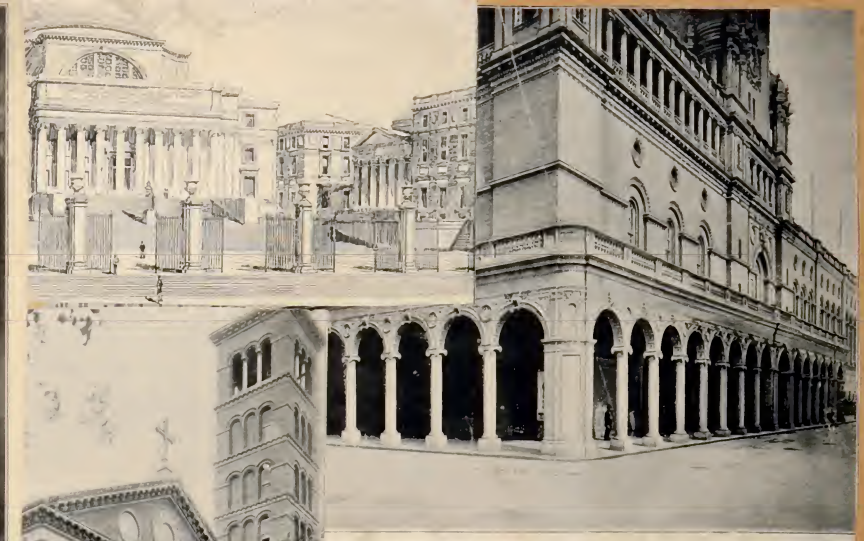


FIG. 9.—MADISON SQUARE GARDEN.



FIFTH AVENUE FACADE, KNICKERBOCKER TRUST CO., NEW YORK

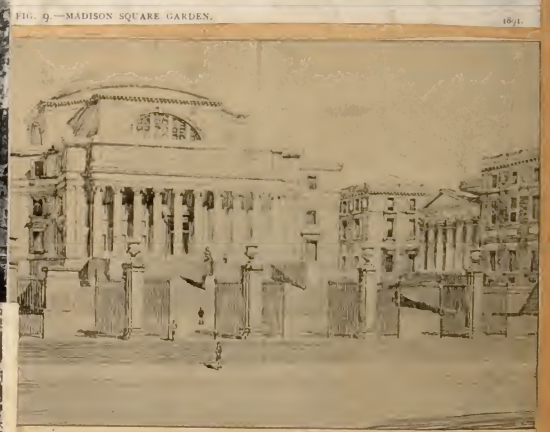
McKim, Mead & White, Architects



METROPOLITAN CLUB, FIFTH AVENUE AND SIXTH STREET. THE HOUSE ON THE LEFT IS THE RESIDENCE OF MR. ELBRIDGE GRANT



"Rosecliff"—The House of Mrs. Hermann Oelrichs



NEW BUILDINGS OF COLUMBIA COLLEGE

McKim, Mead & White, Architects



a Woman is the Chief Adornment of the Garden of the Sea Front

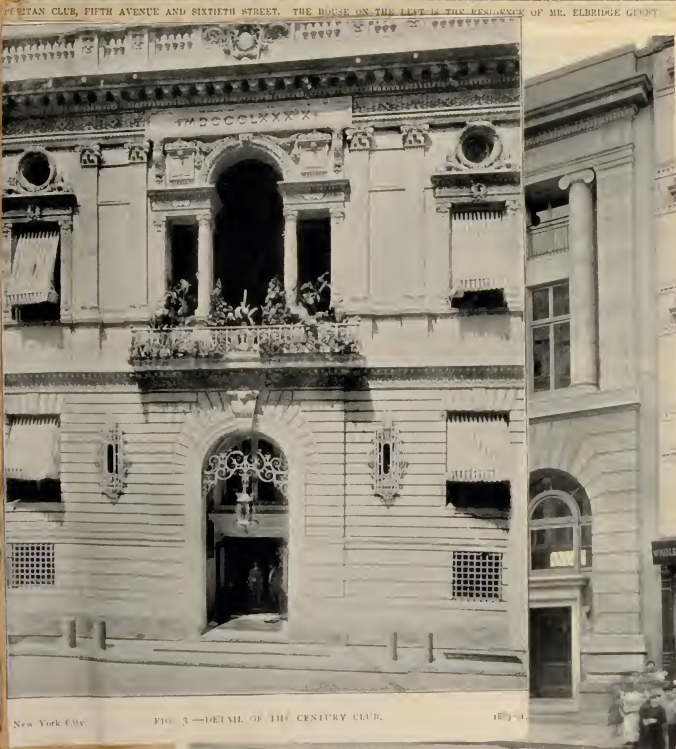


FIG. 3.—DETAIL OF THE CENTURY CLUB.

1899

1 East Broadway—McKim, Mead & White, Architects

THE FIRST OF THE NEW



COMPANY BUILDING, PHILADELPHIA

By Architects, Fox, Pritchett & Co., Architects



OF A NEWPORT PALACE, THE HOUSE AND
FOR A MILLION DOLLARS.



APARTMENT HOUSE.



itects.



HALL OF FAME AND LIBRARY—NEW YORK UNIVERSITY

University Heights, N. Y. City

McKim, Mead & White, Architects



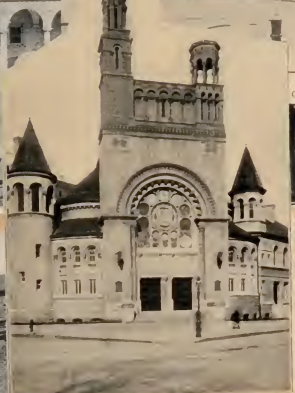
MERCHANTS' EXCHANGE, NOW THE CUSTOM HOUSE



CUSTOM HOUSE

LIBRARY-COLUMBIA UNIVERSITY
116th St., New York City.

Harvard College Gate



SHOWING THE COLONNADE OF THE LOWY MEMORIAL BUILDING



FIRST BAPTIST AND JUDSON MEMORIAL CHURCHES.



CITY HALL, BOSTON, MASS.

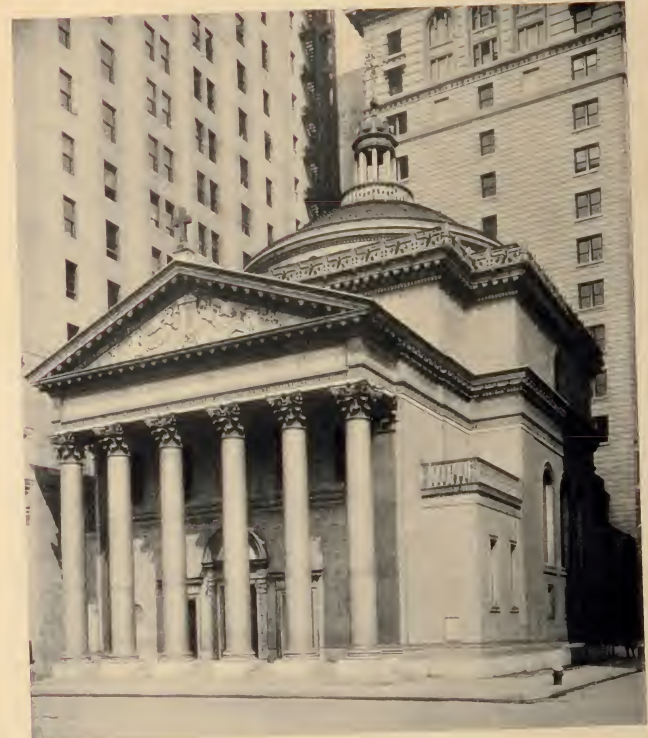


FIG. 12.—J. H. COOPER, VEREIN
West 14th street, New York City.



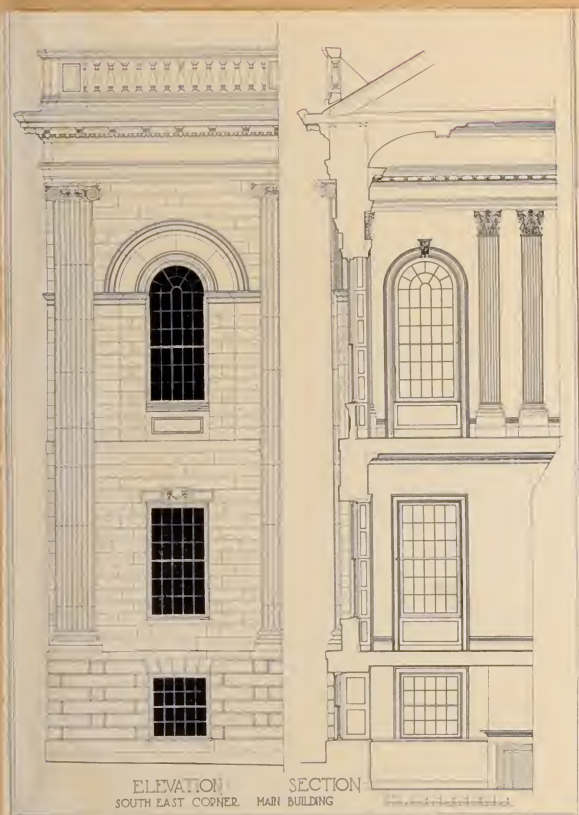
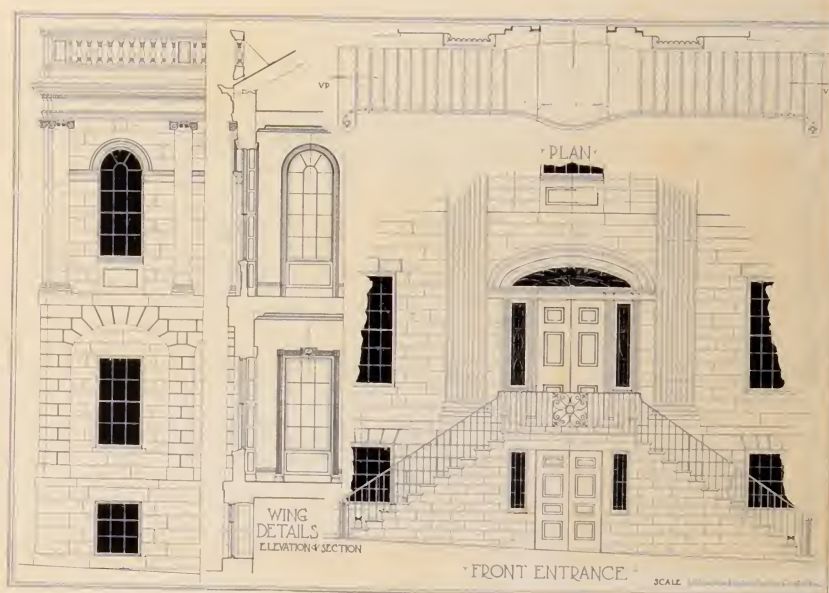
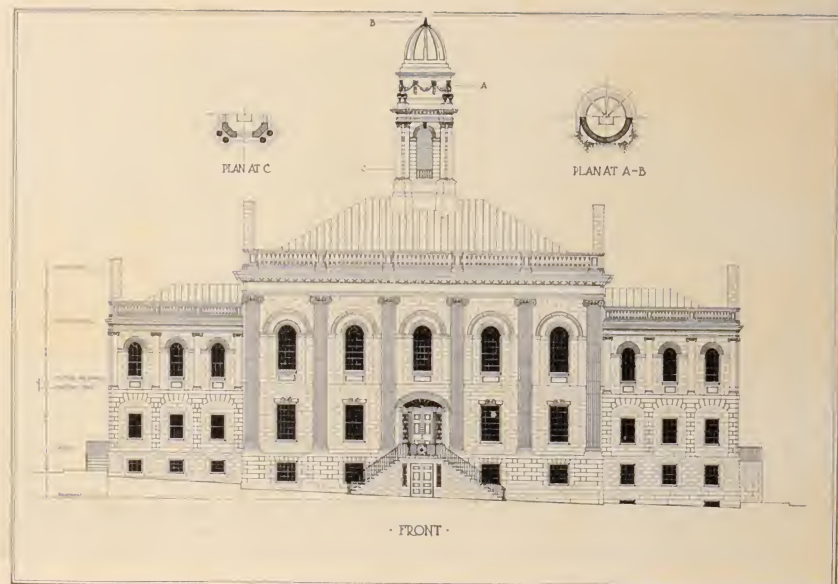
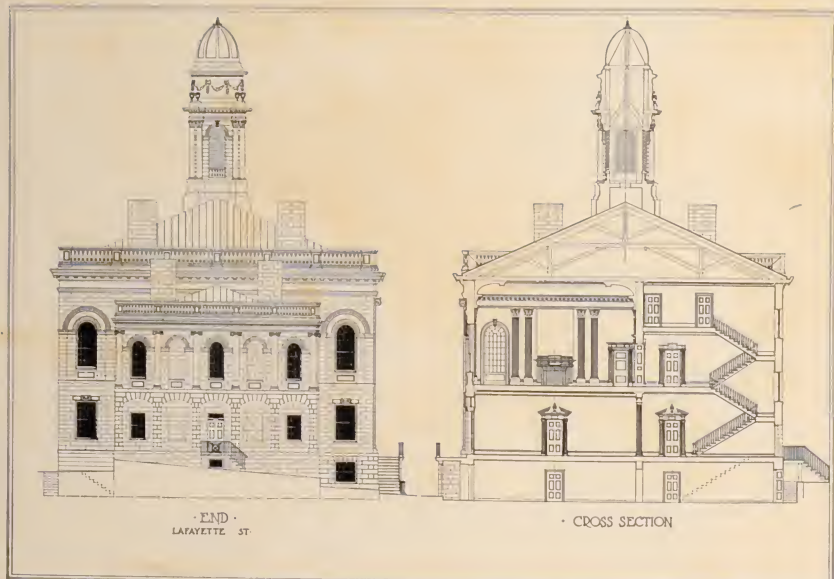
MADISON SQUARE PRESBYTERIAN CHURCH, MADISON SQUARE, NEW YORK.

McKim, Mead & White, Architects



MADISON SQUARE PRESBYTERIAN CHURCH, NEW YORK CITY
McKim, Mead & White, Architects

An epochal modern achievement in the successful relation of brick, granite, marble and terra cotta. The completion of this work greatly stimulated interest in the possibilities of polychrome design in America and may be regarded as initiating the present widespread production of polychrome glazes in exterior terra cotta. Destruction of this building to make way for a skyscraper has been justly regarded as a distinct loss to American architecture. The tympanum feature of the pediment has been preserved by permanently installing in one of the wings of the Metropolitan Museum of Art, New York City.



ALBANY (N. Y.) ACADEMY.



Y-THE BARRETT APARTMENTS, CHICAGO.
E. SCHMIDT, GARDEN & MARTIN, ARCHITECTS.



SEABOARD NATIONAL BANK, NEW YORK
CITY ALFRED C. BOSSOM, ARCHITECT



MAMMOTH ANTIQUE JAPANESE BRONZE LANTERN
(Now erected in Gramercy Park)

TURE

WHITE HOUSE.

rich, by the conditions of its erection, only by leaseholds of four years, the case of each lessee, is not a house very intelligently or affectionately designed to Omar Khayyam,

res his one day's rest of death addressed. the dark Ferrash or another guest.

is the new occupant of the tent tural advice as he may choose to of Appropriations in the House, the necessity or desirableness of conditions you would not expect city with which renewals and such right from time to time be needed and the "taste" of the average those of the average American for the fashion of the time, what-lical clearing sales of such furni-e of time, are discovered to have at of them by others concerning o be made when the whirligig of

been exposed to a peculiar form en given to pampering the Presi-kind. The gentlemanlike and le early Presidents—for even Jef-th the social instincts of his class, architecture, in particular, quite pared by the time of Jackson. Jack-ition that looks trustworthy, was ake that was made in reference to from one of the most important the "President's House" were pre-d" in L'Enfant's original plan of e judged it of the first importance

The chief arteries of the new ll Avenue" which was to connect a Monument at the foot of the sylvania Avenue which was to



ing and wainscot, panel-arch, pilaster, and balustrade are all of this rich material, highly polished, massed in broad, plane surfaces, in solid pillar-shaft and a carved Corinthian capital. But the scheme has been worked out so skilfully that there is no suggestion of heaviness. Even the colossal conch-lant lions of Louis St. Gaudens on the first landing look ready to leap up lightly. These lions were given by two Massachusetts regiments in memory of comrades who fell in the battles re-ported upon their pedestals. As we turn by them to follow either of the two branches into which the stairs di-vide, the whole place seems steeped in sunshine, and the library motto, "Lux Omnium Civium," is borne in up- on our minds at every step that brings us nearer to the light's true source, the radiant panels here are to contain recollections of the French artist, Pavis e Chavannes. With all complete this glowing stairway will be, surely, one of the finest in the world.

The stairs have brought us to a wide gallery upon the main floor of the building. We are now on a level with the windows under which we passed, and leaning over the marble rail can look back across the interven- ing hall into the open court beyond.

11'4" height of opening
3'2 3/4" — 3'2 3/4" for col.
3'2 3/4" distance from opening to cornice



SALON, RESIDENCE, PAYNE WHITNEY, 972 FIFTH AVE., NEW YORK. McKim, Mead & White, Architects. F. B. Johnston, Photo. T. D. Wadleton, Interior Decorations and Woodwork.

335 W 27.

TOWN HOUSE

dence in Which Ancient and Modern Art Successfully Blended

amples of ancient art which add much to the mel-lowness of the whole. Another veritable museum treasure is the Italian frontispiece which is used as a floor frame to the entrance to the salon, a wonderful apartment with walls covered with old velvet and hung with pictures which glow with colors from powerful brushes, enriched by the ages into tones not to be rivaled by the painters of to-day.

The dining-room, also, has its art treasures in the form of a coffer ceiling and a rare piece of tapestry. The minute care which has been taken with the details throughout the house, to insure ab-solutely artistic perfection, is exemplified in this-room, the hanging lamps from which the light comes forth with a softened brilliancy being specific examples of this art consciousness.

A splendid example of the Baroque period is found in the entrance doorway of the library, truly a wonderful piece of work. This room is remark-able for a beautifully carved ceiling and the walls are hung in rich leather. The reception-room is a place of many reflections, the walls on all sides being covered with mirrors. An effective departure from the ordinary is the lattice work cove with inter-lacing plants and flowers used in place of a cor-nice.

The studio, with its bare walls and exquisitely chosen furniture, is not the least attractive room of the house, and its chief ornamental feature is the segmental arch ceiling. The breakfast-room is all that a breakfast room should be. The color scheme is bright and cheery and everything is very simple



A CORNER OF THE STUDIO

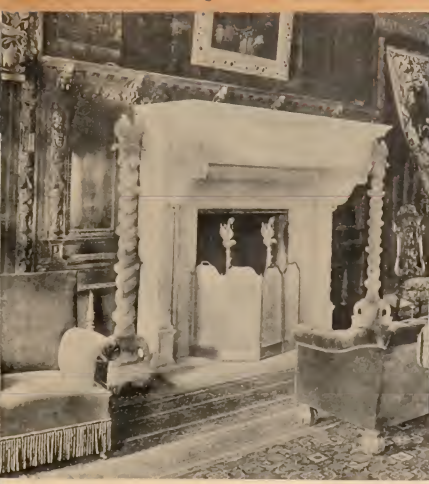


THE LIBRARY OF THE STOW HOUSE WITH ITS VENETIAN MANTEL





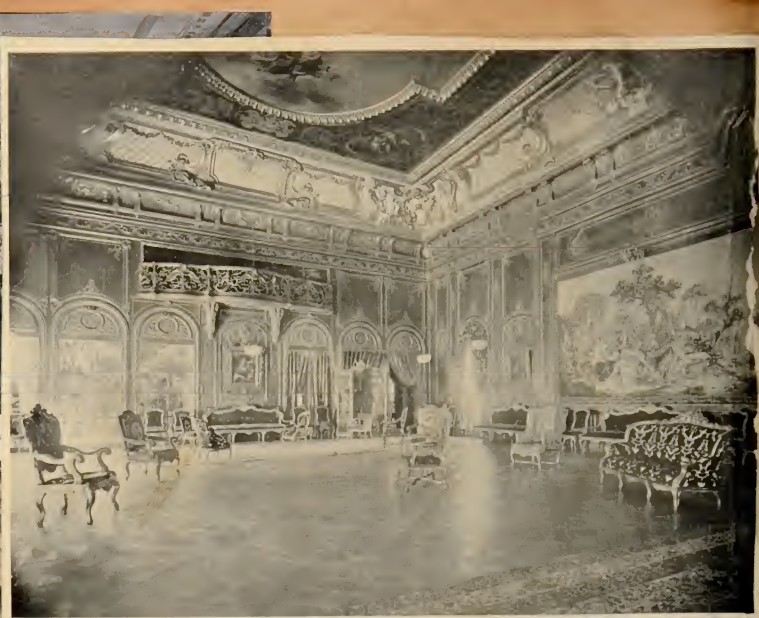
Planned by Francis Benjamin Johnston and Mattie Edwards Hewitt
THE SALON—HANDSOME ANTIQUE ITALIAN DOOR F



A CORNER OF THE LIBRARY, SHOWING THE ANTIQUE DOOR HANGINGS



* FIG. 98.—DINING



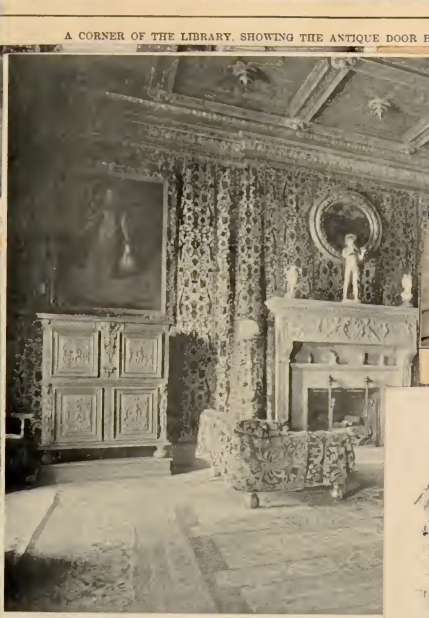
Photograph by Davis and Sanford

THE FIFTEENTH CENTURY XV. HALL ROOM WITH CONSERVATORY IN THE REAR

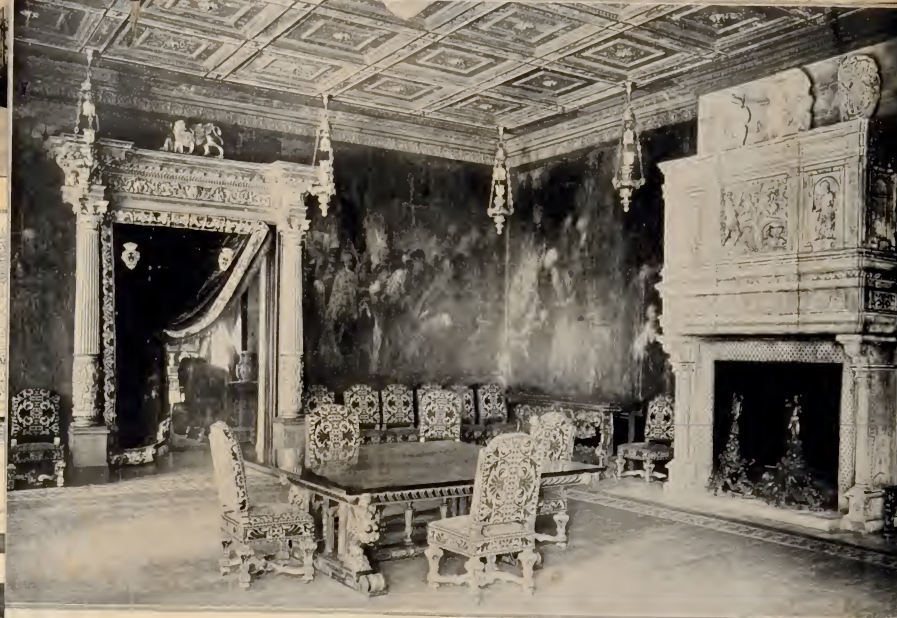
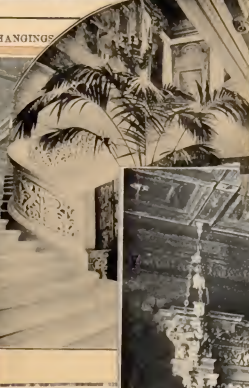


Copyright, 1905, by L. A. Allen

A SECTION OF MR. ABBEY'S "HOLY GRAIL" IN THE BOST



Photograph by Davis and Sanford
THE SALON, WITH WALLS OF RED DAMASK AND SU



In the Italian style of such luxury and architectural ornate-ness that even a picture which would be too much, the dining-room of the Stuyvesant Fish home on Madison Avenue, shown in the upper picture, yet attains a certain charming quaintness

Supporting the old Florentine ceiling of the dining-room in the Harry Payne Whitney house are walls covered with antique paintings truly glorious in color. The furniture is heavily carved and the chairs are upholstered in brocade velvet



THE FIFTEENTH CENTURY HALL WITH FLORENTINE MAR



FIG. 19.—STAIRCASE, METROPOL

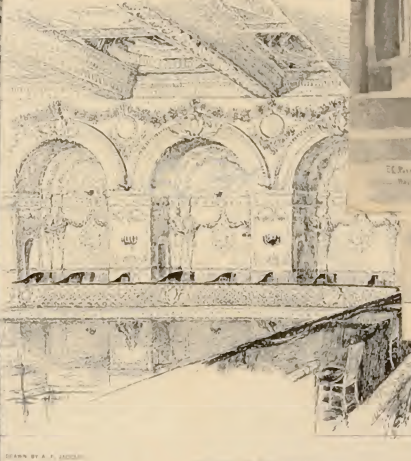


The First Landing of the Main Staircase



Photograph by Davis and Sanford

THE GREAT HALL, WITH MARBLE FLOOR, OLD WOOD CEILING, STONE FIREPLACE BROUGHT FROM ITALY AND TAPESTRY HUNG WALLS



DESIGNED BY A. J. JOHNSON

STAIRCASE OF THE CONCERT HALL



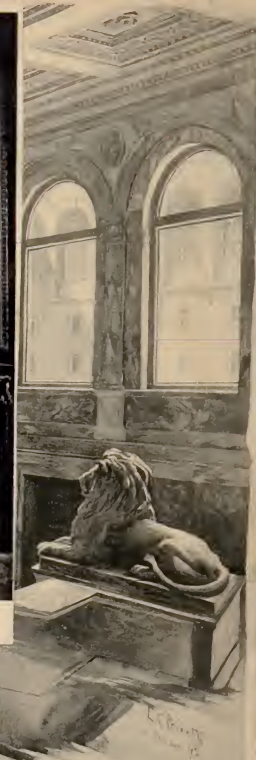
"The Rejoicing of the World"
THE SARGENT SEQUENTIUM IN THE STAIRCASE HALL ON THE SECOND FLOOR



ITALIAN FIREPLACE AND SCULPTURED DOORWAY



WITH ITS GOBELIN TAPESTRIES



LOOKING DOWN
the place for the Massachusetts Regiment in Memory of
Roundel with their Pedestals.



IN THE SMALL HALL-ROOM.
N SQUARE GARDEN.



FIG. 24.—DINING-ROOM, METROPOLITAN CLUB



satisfy the utmost social and artistic
and the splendor of the night

INTERIOR OF THE LIBRARY AT COLUMBIA



IN METROPOLITAN CLUB



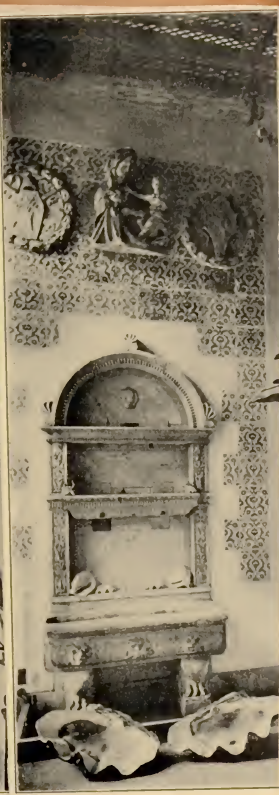
FIG. 24.—VIEW OF CENTRAL HALL IN METROPOLITAN CLUB



THE METROPOLITAN CLUB, NEW YORK
Copyright, 1914, by James L. Bruce



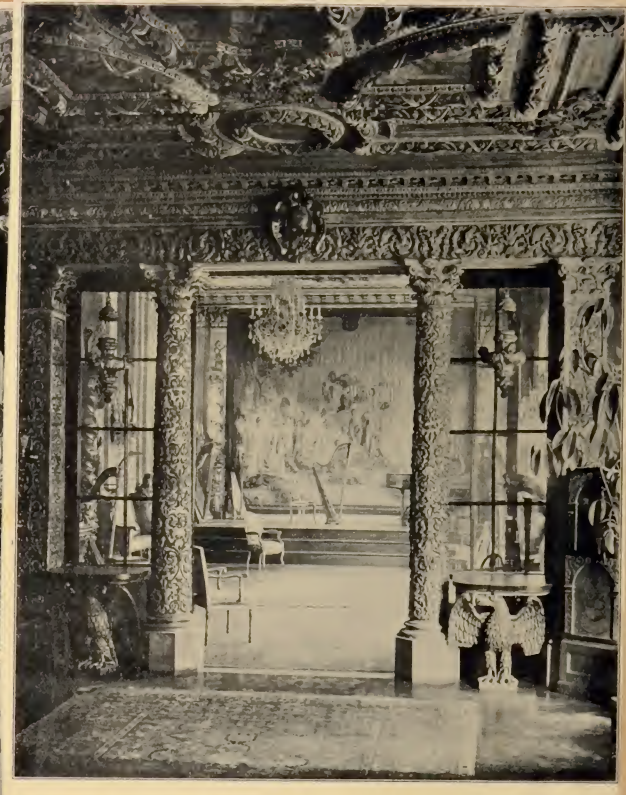
Stairway to Pic



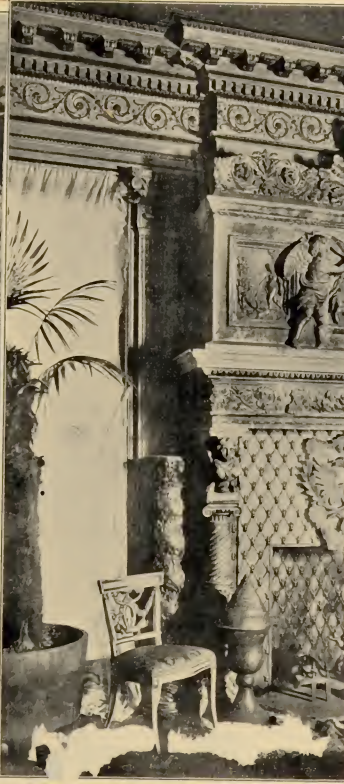
ENTRANCE HALL



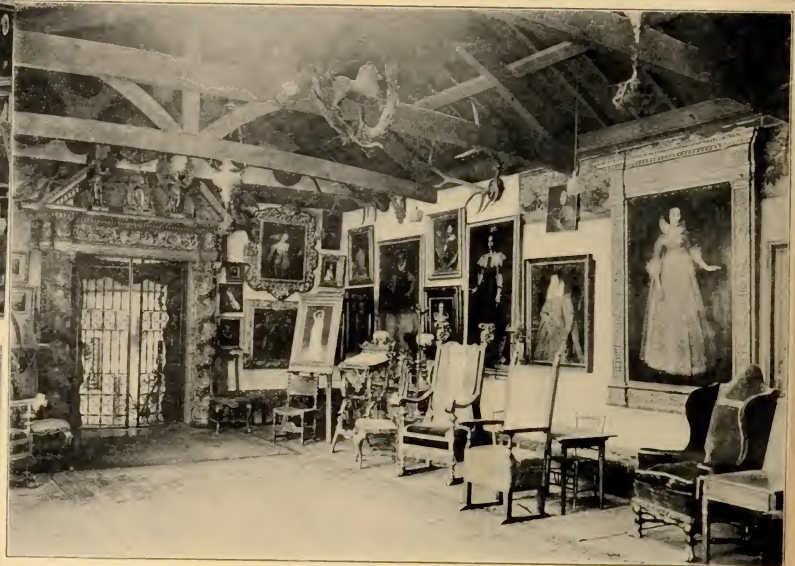
Mantel and Over Mantel
Chairs inclined in the room



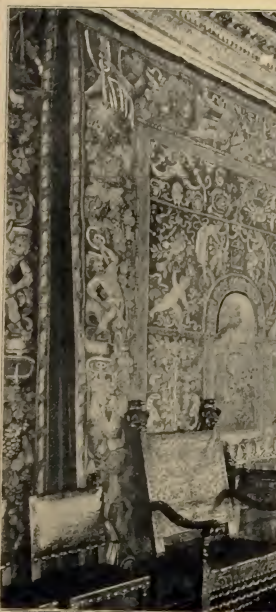
View from Dining-room into the Music-room



Elaborate Henry II. Stone Mantel in



Southwest Corner of Picture Gallery



Entrance to Re-

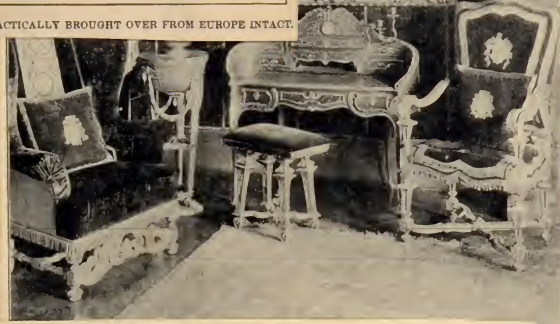


Entrance Hall, Ground Floor



Copyright by H. H. Sidman.

THE FAMOUS LOUIS XIV. BALLROOM, PRACTICALLY BROUGHT OVER FROM EUROPE INTACT.



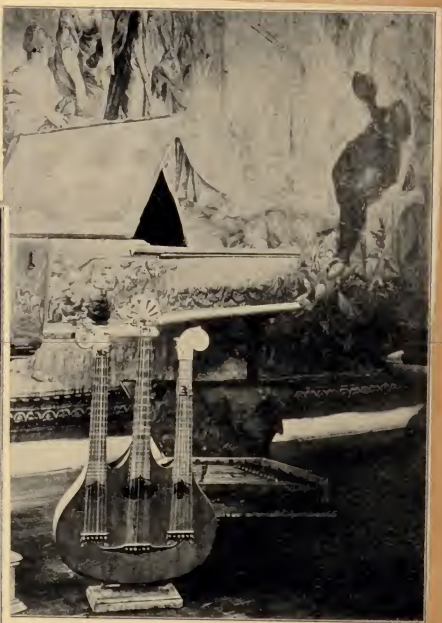
Johannes Tapestries: Music-room.



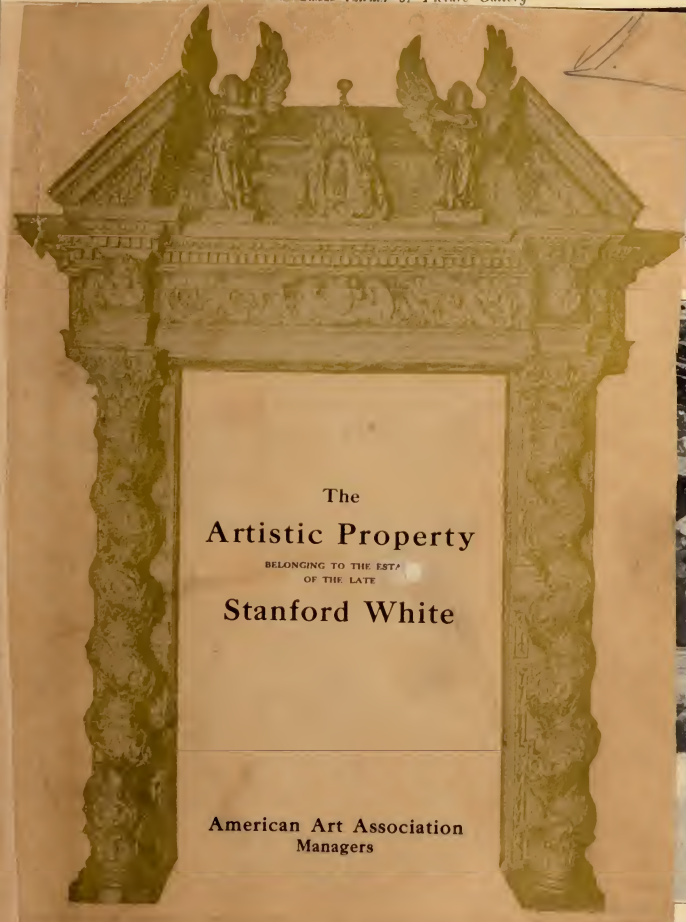
Southwest Corner of Picture Gallery



225
145 SECOND-FLOOR HALL.
Showing Antique Red Verona Marble Columns and Other Objects included in the Sale



Other Antique Musical Instruments

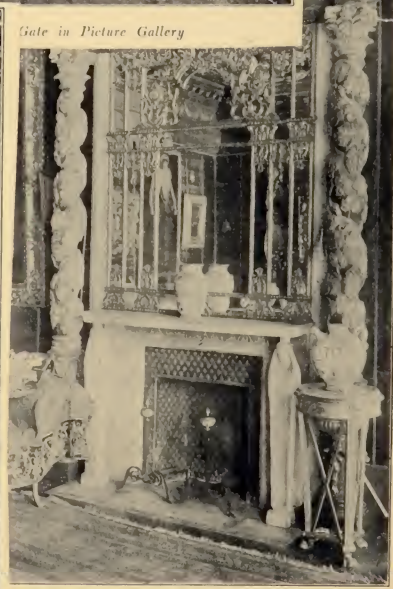


The
Artistic Property
BELONGING TO THE ESTATE
OF THE LATE
Stanford White

American Art Association
Managers



Northwest Corner of the Drawing-room



EAST SIDE OF DRAWING-ROOM
Antique Mirror and Elaborate Door Frame

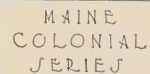


OR



The Architectural Forum

498



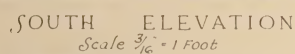
MANTEL OF THE GEN. MC LELLAN HOUSE
BUILT IN 1793 TORSHAM, ME.

MEASURED &
DRAWN BY
A. J. HARRIM.

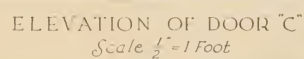
The Architectural Forum

500

16



LARGE HALL



CHATEAU OF MONTFERMEIL

Plate Description

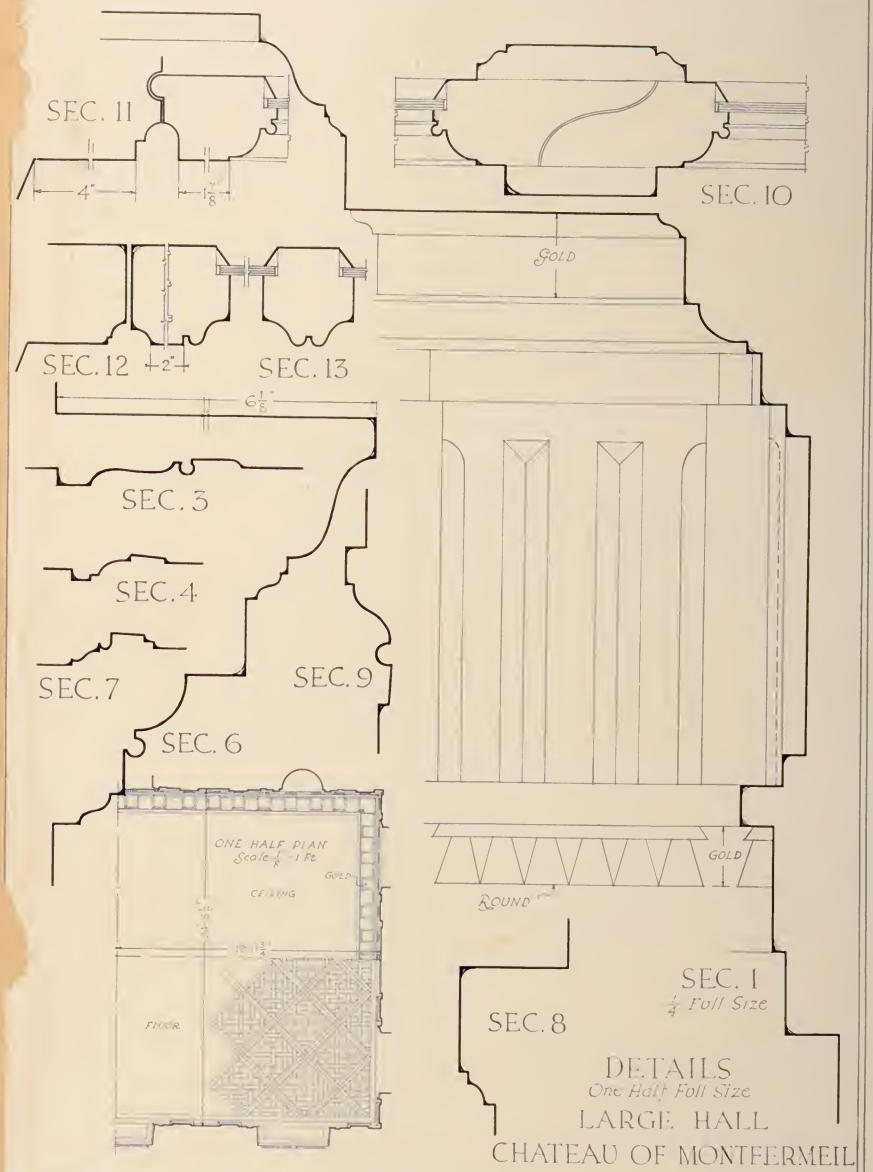
ST. PAUL'S CHURCH, NEWBURYPORT, MASS., Plates 29, 30. Perry, Shaw & Hepburn, Architects; Office of R. Clipston Sturgis, Consulting Architect.

Shut in by a wall, with a century-old graveyard on one side, this stone church in simple Colonial style defies the casual observer to say whether it is new or old. Built of irregular shaped blocks of West Townsend granite laid up random, the exterior design shows the severe restraint and dignity characteristic of the early New England meeting-house. The unusual care taken in the size and scale of the window openings and their relation to the wall surfaces, as well as the accuracy and good taste displayed in the use of Colonial detail, contributes to this building's appearance of age, and makes it difficult to believe that it replaces one of wood built in 1810, destroyed by fire in 1921.

The interior, which is finished in plaster with wooden trim, columns and entablature painted white, has old fashioned box pews with doors, mahogany rails and book racks. The tall, slender columns, which support the end balcony and form two side aisles, the high wall panels and pilasters, the wide entablature with delicate mouldings and the flat paneled ceiling above a lofty cove, all give great dignity to the interior. The octagonal pulpit with its massive but graceful canopy, and the pedestal of delicate design which supports the lectern book rest—a bronze eagle of beautiful modeling—are excellent examples of the logical use of Colonial detail.

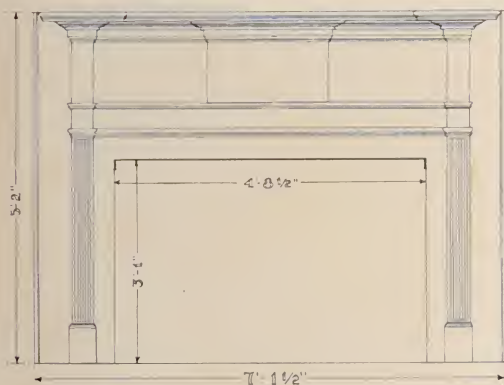
THIRD DISTRICT COURT HOUSE, NEW YORK. Plates 31, 32. Alfred Hopkins, Architect.

For civic buildings there is no style of architecture better adapted or more appropriate than the Florentine phase of the Italian Renaissance, in which the new Magistrates' Court House of the Third District has been designed. The plans show three floors and a mezzanine. The basement is devoted to boiler room and storage space. Besides the entrance lobby and stairway, the first floor contains a complaint room, and a police department with 15 cells of which 9 are on the mezzanine floor. A large courtroom occupies the greater part of the third or top floor. The exterior is built entirely of brick in the Italian style, showing interesting use of moulded brick in the architraves of the arched entrance door and upper windows. Bronze lanterns and door grille add to the decorative effect of the entrance. The interior shows a successful and consistent use of this same style in both architectural details and furnishings, unusual and satisfying.



ARCHITECTURE

JULY, 1927



LIVING ROOM MANTEL

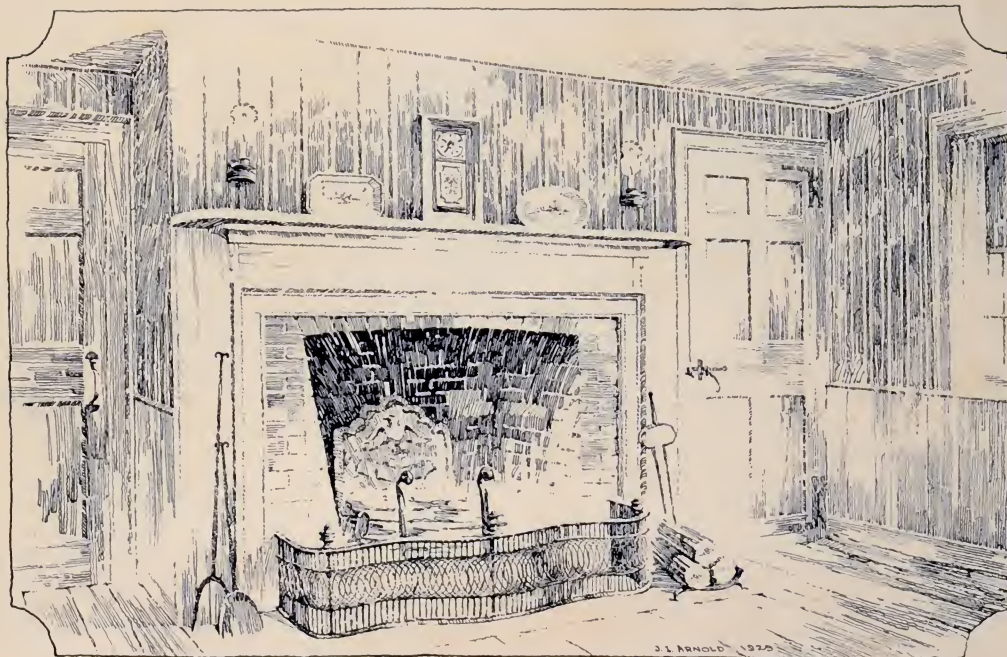
THE VALENTINE HOUSE, BRONXVILLE, N. Y.; BUILT IN 1790

MEASURED AND DRAWN BY

BOYD HILL



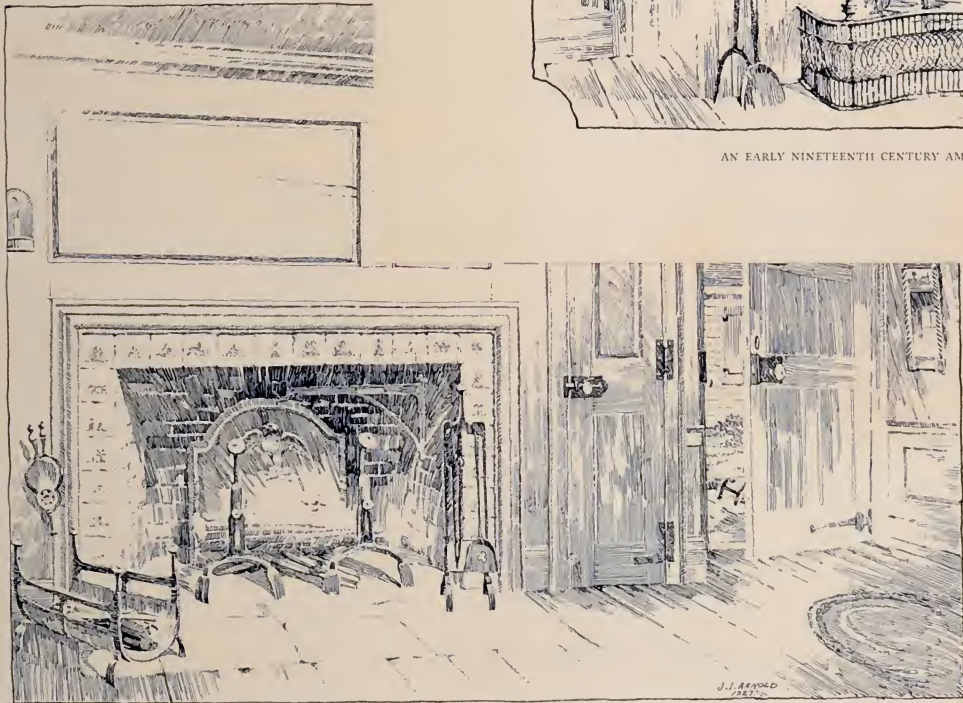
the Hall at Belmont. The sturdiness of its mouldings and the comparative heaviness of the ceiling plasterwork are unfailing signs of its early period, still influenced by the stately work of the Louis XIV period



AN EARLY NINETEENTH CENTURY AMERICAN FARMHOUSE INTERIOR AS DRAWN BY J. I. ARNOLD

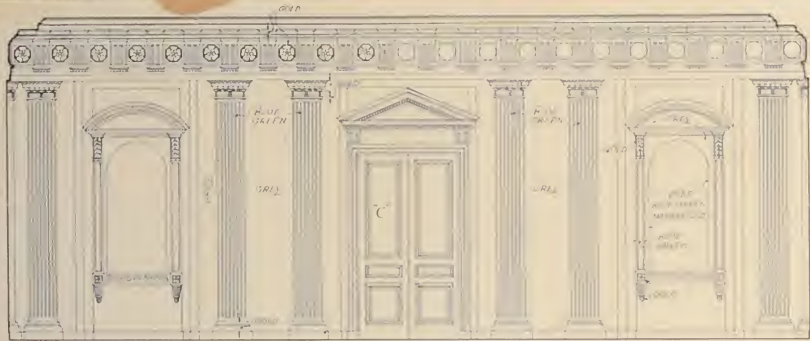
[855]

PENCIL 1

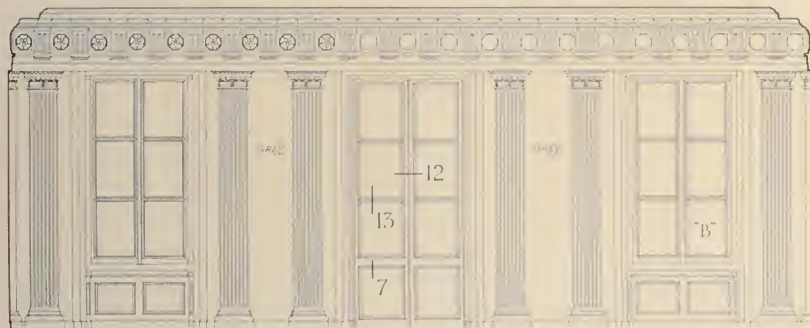


STUDY BY J. I. ARNOLD OF AN EIGHTEENTH CENTURY AMERICAN FARMHOUSE INTERIOR SHOWING AUTHENTIC HARDWARE

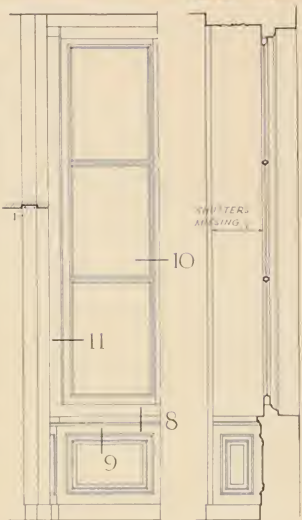
United States
[856]



WEST ELEVATION

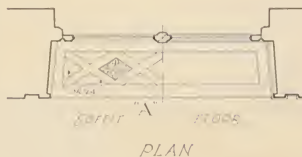


EAST ELEVATION
LARGE HALL
CHATEAU OF MONTFERMEIL
Scale $\frac{3}{16}$ - 1 Foot

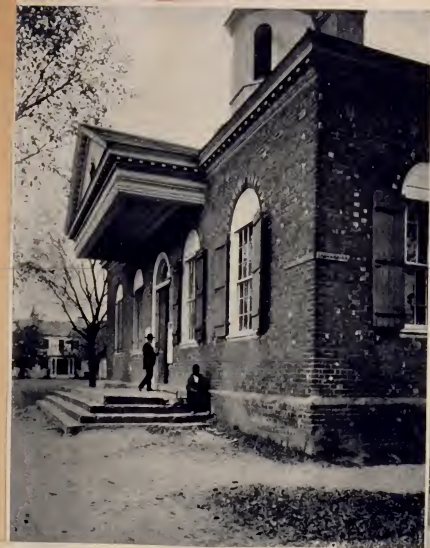


ELEVATION
OF WINDOW AT 'B'

SECTION
Scale $\frac{3}{16}$ - 1 Foot



PLAN



's cottage



Planning an Ideal Colonial House and
s Garden. Advance Gardening Plans
Distinctive Schemes from German Homes

25c.
\$3 a year

House & Garden



McBRIDE, NAST & CO.
NEW YORK

HOUSE & GARDEN



A Dutch Colonial house on King's Highway, Flatbush, L. I. This projection of the eaves forming a sort of hood is a Dutch characteristic



ample of the beautifully simple doorway that was con-
sidered nearly perfect as a city entrance by the best New
England architects of about 1800



ex Street, Salem, erected about 1800,
ers, and a good fan-light.



THE
NIAGARA
ballad by
UR GUITERMAN
th drawings by
OLCOTT ADAMS

On the Porch the Family Life Centers. This Portion of the House Was Built in 1660



THE GREEN TREE INN, BUILT IN 1748, NOW A PRIVATE RESIDENCE.



noon. A dreamy August heat
ed all the village street;
the horses dozed upon their feet,
The people dozed as well;
lowsy note the locust sang;
en, clear and slow with vibrant cl
m out the lime-washed belfry rang
The booming fire-bell:



A New England Colonial entrance



r 18 cents a cubic foot
le house. York & Sawyer, architects



BY MR. EDWARD I. H. HOWELL



Copyright



THESE APARTMENTS REMAINED 800 YEARS



SAME AND HENRY OF ITS DESIGNER HAVE IN ALL PROBABILITY BEEN HERE
THIRTEEN HUNDRED YEARS IN OBIVION, BUT HE WAS AN ARCHITECT



a difficult problem, with its many windows treated without affectation



The Garden Doorway Still Retains



The Morris house on Main Street built by David Deshler in 1772. It is of u
of Washington, but because of the chaste design of its doorway, windows, a



The John Johnson house on Main Street was one of the largest in Germantown. Interesting architectural features are the typical long hood, the



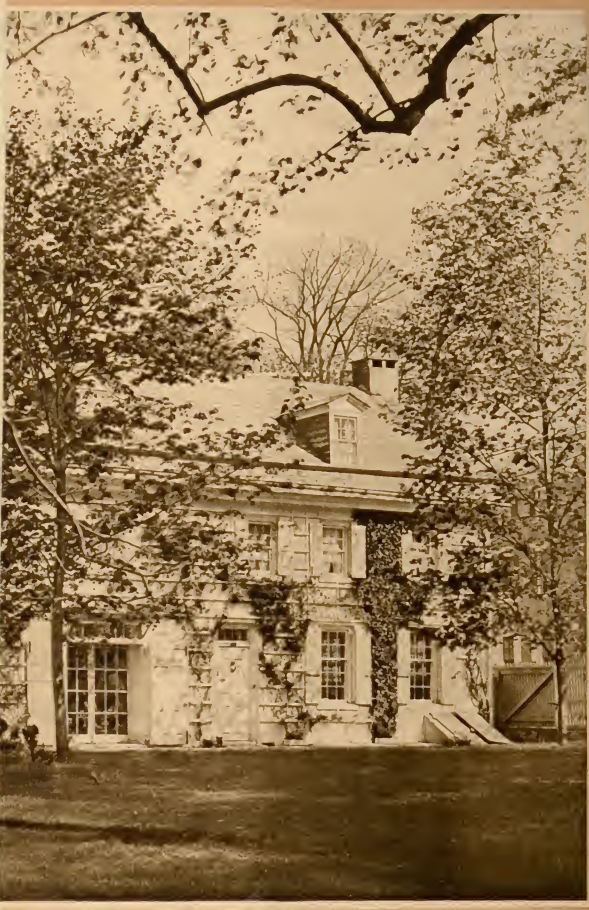
Nearly every old house of the Colonial period has a doorway whose main features, simple though they may be, are usually well worth
Photograph by J.



Photograph by Julian A. Buckley
THE REAR OF MR. JOHN T. PRATT'S MANOR HOUSE AT GLEN COVE,



A TRIUMPH OF REMODELING
This is the Twachtman house, reconstructed beyond recognition out of an angular farmhouse by additions in three directions and the liberal use of dormer windows

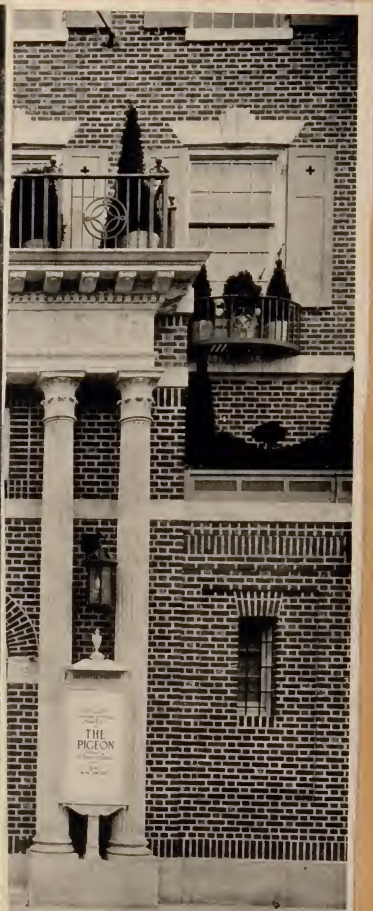


A CENTURY AND A QUARTER OF PROGRESS

The upper picture is of a Litchfield (Mass.) homestead, built in 1775. Below is a modern home at Glen Ridge in which the architect has evidently tried to hold the character of Colonial work. Have we gone forward in 125 years?



THE EAST FRONT OF THE MIDDLETON HOUSE—"HEY BONNIE HALL."



TRY, L. I. THAT WAS ONCE AN OLD FARMHOUSE
Hardly guess that the hand of a modern architect had touched it. The original shingles were used



The remodeling here has been skilfully carried out, the details of the shutters and entry lending pleasing contrast in the design



Interesting example of dissymmetrical design using Colonial motifs and detail

ST 44th ST., NEW YORK.
ARCHITECTS. F. B. Johnston and M. E. Hewitt, Photo.



AN OLD HOUSE; IT IS REALLY BUT FOUR YEARS OF AGE



THE SOUTH FRONT

Showing how great length can be kept interesting by breaking the lines and blank empty spaces—the veranda



The Mansion Is a Square Red Brick Structure with a Mansard Roof Surmo-



"Homewood," the steps are surmounted with a classic portico



Photograph by Floyd E. Barker
LOOKING DOWN THE FACADE, WHICH HAS TH
From this terrace there is a particularly fi



HOUSE, BROADWAY AND BAKER STS., SAN FRANCISCO. (Plans, page 177)

Black & Facile, Archt



THE HOUSE OF CAPTAIN HUNTING
A famous whaler, at San Harbor



The Old Parsons Homestead

1755. A beautiful, treasured "land
Boiler and AMERICAN Radiators. Own
ect descendant of original builder



A front view of Montpelier, the home of James Madison. The full length of the house is 150 feet. The length of the portico is forty-five feet



A GOOD EXAMPLE OF COLONIAL ARCHITECTURE



William and Mary College, founded 1693, burned 1705, 1859 and 1862; rebuilt and restored each time on the old walls



ROBERT K. ROOT, ESQ.
Rad & White, Architects



Great flanking double stone chimneys at each gable end of a Colonial house give an appearance of strength and solidity that diminishes the importance of the roof itself



The superintendent's home is a superb example of the Germantown style of Colonial, comfortable and attractive to the eye



of both lawn gardens. The arbor leads down from the square
ly rolled grass of the long green



THEATRE, 240 WEST 44TH ST., NEW YORK (Plans, page 57).
F. R. Johnston and M. E. Hewitt, Photo.



This farmer's cottage resembles that of the coachman, but has been made more simple by the omission of dormers from the roof



Considerable liberties were permissible in the children's playhouse, though it conforms to the other buildings for the most part. The pergola, used here as a porch covering, gives it a rather Classic aspect



L. HOME OF THE CARROLLS IN HOWARD COUNTY
rollton, one of the signers of the Declaration of Independence, by whom it was built



ATE IN THE GREEN SPRING VALLEY
rad. It is now in the possession of his cousin, Mr. H. Carroll Brown



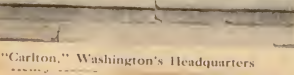
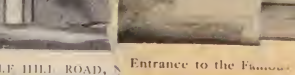
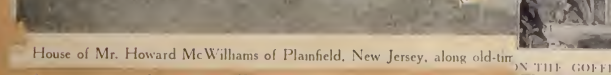
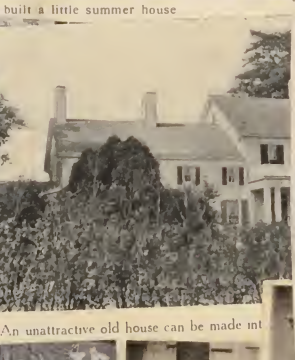
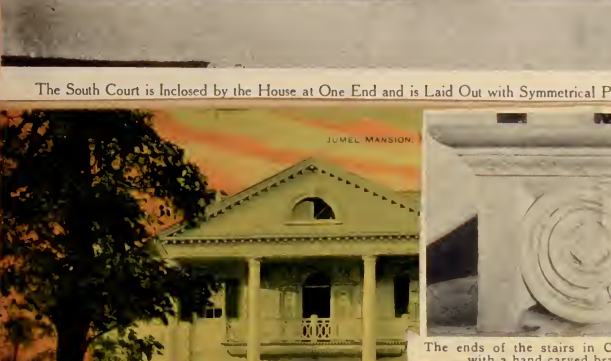
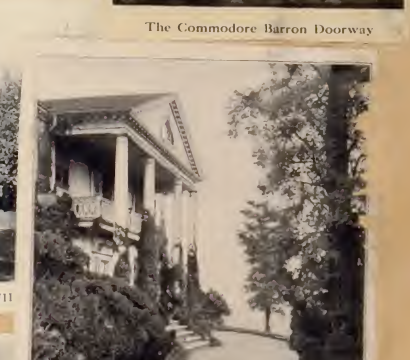
don't we use this style of
e hood for sitting outdoors?



How the old farmhouse looked before we began alterations



OF THE MOST PICTURESQUE CLUBS IN AMERICA
ndful golf course, it is the daily playground of Baltimore and out of





The Front of Mr. Sharp's House



Miss Alice Patten's House, Rosemont, Pennsylvania
Duhring, Okie and Ziegler, Architects



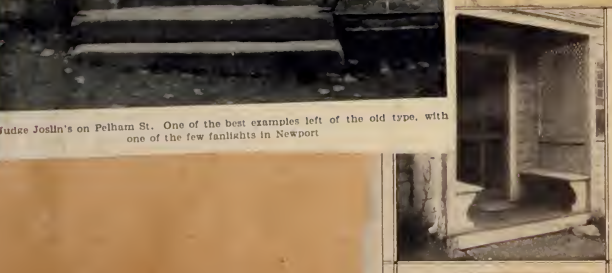
One of the cottages at Naarden Farm



"Cliveden": Once a British Stronghold



Judge Joslin's on Pelham St. One of the best examples left of the old type, with one of the few fanlights in Newport



A latticed porch with quaint settles



Porch at Manchester, Mass.

ARCHITECTURAL RECORD for MAY 1913



PUBLISHED BY THE
ARCHITECTURAL RECORD CO.
NEW YORK



2 DOLLARS
PER YEAR



Williams' house is picturesquely treated



A view showing the exquisite details of the front door. The massive pediment of the portico follows out the same triangular scheme as does the pediment of the doorway



New Canaan, Connecticut, owned by Mr. Neilson Olcott



of the Engle House



East front of the Bartram house in winter



Garden Door, Willoughby House,
J. E. Chandler, /



The inn is isolated in its green frame of oaks and elms



Back view of the Bartram house in winter



A Colonial doorway at Castine, Me. The vi-
delightful touch, and thoroughly in harmo-



A bit of detail from the University of Virginia, designed by Thomas
Jefferson, and strongly influenced by the robust scale of stone-
work in France



A classic stone fragment. The egg-and-dart molding appears
the top, with the bead-and-reel and a dentil course below it,
latter badly broken



The western or rear view of the mansion, showing arcades leading to the office on the left and the kitchen on the right



STRANCE, COUNTRY HOUSE, GEORGE W. WICKERSHAM, CF DARHURST, L. I.



WYCK, AT WALNUT LANE AND GERMANTOWN AVENUE, PHILADELPHIA
Owned by a direct descendant of John Miln, who built the original part of the house in 1690



3. An excellent example of a brick and stone facade designed in Italian lines
Note the brick paving of the wide steps. Maxwell Court, Rockville, Conn. Charles A. Platt, architect



Front Entrance of Dr. Blanchard's House



"Westover" from the river, the James is over a mile wide at this point

"WESTOVER"



A Colonial interior doorway designed by McIntyre, which could be easily and cheaply copied in composition in place of carving



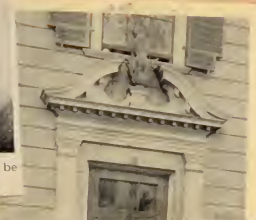
Washington Square, Salem, built in 1818



The quaint old gateway entrance



Salem well top



ly proportioned New England in which the slender Corinthian are used. The row of balls just above the frieze is a typical American



HOUSE OCCUPIED BY THE JOHNSON FAMILY SINCE THE REVOLUTION



This picturesque old stone farmhouse required very little external remodeling to make its interior light and roomy



Spencer House, Plymouth, Massachusetts



door of the Poynton house (1750) on Brown Street Court, and plasters are now in the Essex Institute Museum



he exquisite details of the massive pediment of the same triangular scheme at of the doorway



arch of a Naarden Farm cottage



CLIVEDEN, STILL IN POSSESSION OF THE CHEW FAMILY WHICH OCCUPIED THE HOUSE DURING THE REVOLUTION

In the ceiling of the second floor are imbedded hundreds of bullets, fired into the house by the British in 1777. A ball passed completely through the hall.



WHITBY HALL, FROM THE SOUTHWEST



Entrance to the Dodge-Shreve house on Chestnut Street, Salem, built in 1816. The Corinthian columns, pilasters, and cornices are of wood, hand-carved.



"THE STONE COBBLED DAIRY, THE TIN PAILS GLISTENING LIKE PEARLS"



Doorway of the Captain M.



The Entrance Porch to the H. Railing Flanks the Staircase



The Stearns doorway, on Essex Street, Salem, Mass.

details are of the Doric and Tuscan. A gateway in Washington Square, Salem. This is one of the simpler types of construction, built about 1798



"Westover," excellent, well proportioned and well detailed



Doorway of the Captain M.



The Lindall-Jones the site



From the arcade on the right can be seen the hills beyond. The summer-house stands on the left.



THE ENTRANCE TO MIDDLE



Entrance of the old Ropes house on Essex Street, built in 1798.



Porch of Mrs. P.



THE CAPITOL AT COLUMBUS.



WASHINGTON'S COUNTRY HOME. In front of the broad portico the gently sloping lawn leads to the

steep bank that overhangs the river. The fence enclosing the deer park is seen at the top of the bank

Copyright, 1904, by Lees Bros.



"The Orchard," the Colonial house of Mr. James L. Breese. Half its beauty lies in its garden, details of which are shown above



Mrs. Philip Little's House



748. In Revolutionary times it was known as "Widow Mackinnett's Tavern," and it was a famous work is splendid, and there is a simple dignity in the doorway, shuttered windows, and long hood



The pre-Revolutionary entrance of the old Thomas Robinson house, with the original stone steps, iron railings, and scraper



ceful. Built about 1800. The Georgian style is nearly all gate-posts



USE AMHERST N H



WEST FRONT-RESIDENCE OF JAMES M. TOWNSEND, JR., ESQ., MILL NECK, L. I.

Hewitt & Ratomley Architects

THE OLD GREGORY HOUSE, MANSFIELD, CONN. BUILT IN 1828.



UNDER STAIRS



OLD-TIME DOORWAYS



ern doorway almost archaeological in its simplicity and design, and harmony of detail. The ellipse of the fancifully pleasing

CHARLESTON



The dormer windows—an important element in the remodeling—relie



FROM THE DRAWING-ROOM OPENS A FORMAL GARDEN IN KE



Excellent design throughout

AMERICAN HOMES AND GARDENS

April, 1912

128



A near view of the vine-clad east front of Bartram's house. Notice the porch, the cent



The interesting old Colonial house at Groveland, Massachusetts, belonging to descendants of the Parker family



"The one-material house gains not only in character and dignity, but presents an essential of economy which is a prime factor for consideration"



Built on early Georgian lines, the brick originally laid in Flemish bond are now covered with a w



The house at Port Washington on which \$10,000 was spent



A View of the Mansion Showing the Old Gate and the Front of the House



WASHINGTON'S COUNTRY HOME. The front of the mansion from the south, showing the arcade

leading to the kitchen, back of which are the smoke-house, carpenter's-shop, coach-house and stable

Copyright, 1904, by Lee

THE OLD HOUSES OF GERMANTOWN

Photographs by FRANK COUSINS



ST. PHILIP'S CHURCH



"ROSA," FROM THE GARDENS



THE OLD HOUSE AT WILKESBORO

Copyright, 1904, by George A. Beardsley



views about 1803. It was a pretentious house for the times, the stone stairway, iron railings, and the high arched entrance



The Back of Mr. Sharp's House



"Locate the piazzas at the ends of the house to permit cross draughts, and do not stretch them across the front where they would darken the first-floor rooms"



with Its Classic Columns



Porch of "Old Gate" a View of the Winding River May Be Seen



BOARDWALK HOUSE, ON PARAMUS ROAD NEAR HACKENSACK, N. J. DATED 1790.

Photo by B. H. Albee.

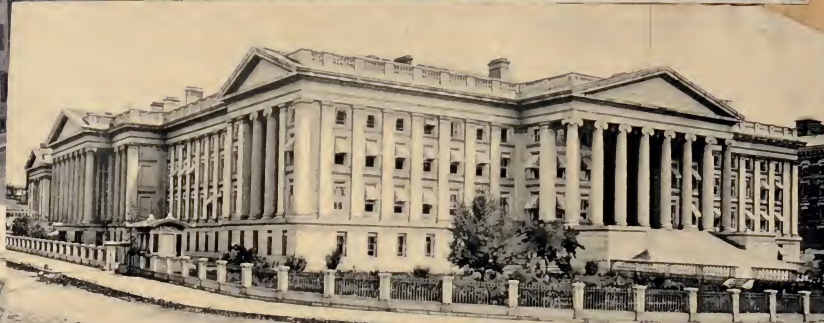
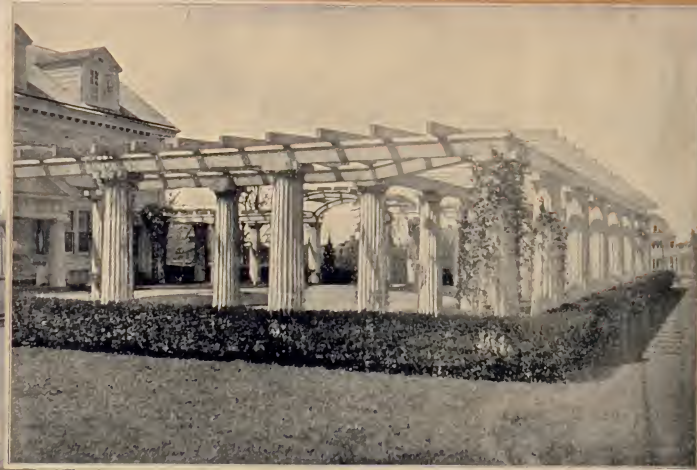


DEMAREST HOUSE, AT RIVER EDGE N. J. PARTLY DEMOLISHED "DUTCH OVEN" AT END WALL OF WING



VREELAND HOUSE, AT NORD HOFF, N. J. BUILT IN 1818





NO.
RES
OCC



THE OLD ASSAY OFFICE, NEW YORK.
This old landmark was built in 1834, Martin E. Thompson, Architect. It is a fine example of the Greek Revival style, and it is fortunate that measured drawings have been made to preserve its details. The measured drawing facing this page was made by the author. It is here reproduced.

The Old Lee Mansion, from the Front Approach.



HENDRICK BRINC



ENTRANCE TO THE HOUSE OF



The South Front.



The doorway of the
St. has sub

The Sub-Treasury in Wall Street

THE HOUSE THAT UNCLE SAM BUILT

-AND HOW HE BUILT IT



THE CAPITOL OF TODAY



Frank E. Wallis, Architect. Wurris Bros., Photo.



FRONT VIEW OF EXTERIOR.

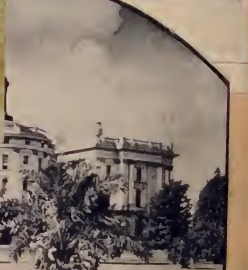


Architecture the country home of:pton, Long Island. Designed by and big willow

OF ST. JOHN'S CHAPEL. IN 1842, EXTENSIVE ALTERATIONS WERE MADE TO ST. JOHN'S. THE PORTION OF THE CHURCH SHOWN IN THIS PHOTO, WAS ADDED BY "R. M. MORTON & CO."



UNSPRANDED, 1842. POINT OF VIEW, BY ANY BUILDING IN THE WORLD





CARPENTER'S HALL
PHILADELPHIA, PA.
FIRST MEETING PLACE OF CONGRESS

STATE HOUSE,
PHILADELPHIA, PA.
THE FIRST NATIONAL CAPITOL



THE CAPITOL '1900'

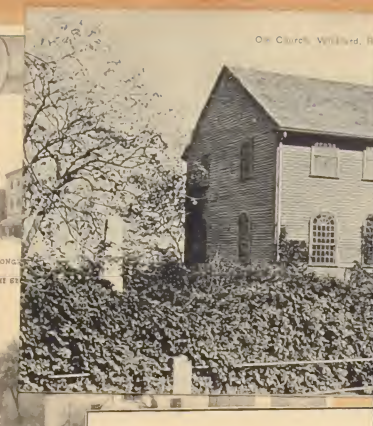
THE OLD COURTY HOUSE
YORK, PA.
THE THIRD NATIONAL CAPITOL



NASSEAU HALL
PRINCETON, N.J.
THE FOURTH NATIONAL CAPITOL



STATE HOUSE
ANNAPOLIS, MD.
THE FIFTH NATIONAL CAPITOL



Old Church, Willard, Md.



"HOMEWOOD," NEAR BALTIMORE, IS A SPLENDID TYPE OF REFINED, LATE COLONIAL ARCHITECTURE

been borrowed money, it
on some scrap-iron
North Side. He found



Refined, dignified, simple, this colonnade on the entrance
maintenance appropriate to



JAMES M.
ECK, L. I.
CHITECTS.

THE NATIONAL CAPITOLS OF THE UNITED STATES



THE GOVERNMENT HOUSE, FACING BOWLING GREEN



The Western Facade.



Main Entrance to "Shirley"



THE DAVID KING VILLA IN NEWPORT.

licity and beauty rehabilitated the fashion of the mellow candle-light and the blazing log. Yet not in their native simplicity! The artificial blaze of the gas log or asbestos fireplace finds a place in homes, and candle-light makes its way softly through isinglass and flowered shades, its pearly body concealed by false and shining candle forms. Its fitness in the general scheme of modern overlaid household decoration may not be denied, but the poetry of candle-light city is a state of



DOORWAY

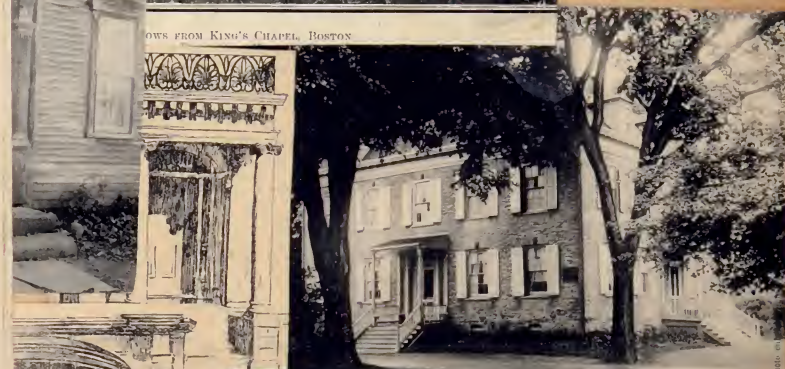
ie claims of ex-
itself, as promot-
in its bearing on
more vital things.
y a long way the
simplification of
rently to this de-
wandered so far
of freedom for
l life, from the
beauty in daily
ivine inheritance
asy to retrace our
r generation start
'the better life,'
actice and suffer
tisfying methods
civilization into
d this may well
new endeavors in
life, that the way
led feet, and edu-
early begun.
at "the obstacles
serener life are
cumstances," and
and effort to con-
luther once con-
ras over-busy he

was obliged to pray three hours a day. If we moderns would think one hour of our busy and burdened days, the problem of a serene and joyful existence would be half solved.

It would decide us to "learn to do without," and to work at what we long to work at instead of toiling in vain regret at the bidding of convention and "circumstances"; it would enable us to



HALL, 1790-1890



OWNS FROM KING'S CHAPEL, BOSTON



LANDT HOUSE, VAN CORTLANDT PARK, NEW YORK



its rear, a grounds area that is a garden-like improvement on the original



INGTON HOUSE, FREDERICKSBURG.

ull-Pringle House.

Rhett House, Wade Hampton's birth-place.



HOUSE ON THE TICHE SUGAR PLANTATION, "LOWMELOWS" "EVANGELINE" COUNTRY.

ided door ring
Revolution

ie oldest door-
door

OLD HANCOCK HOU

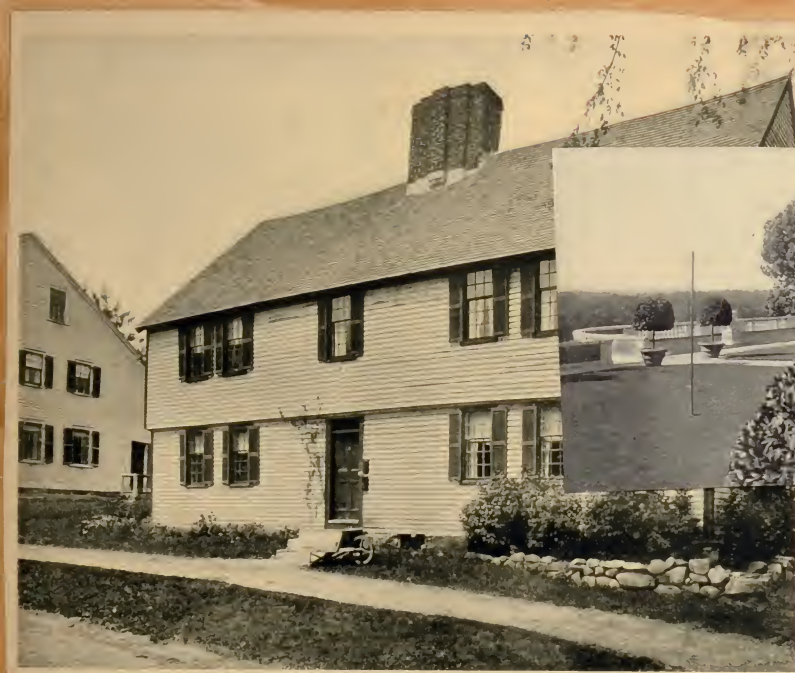


The house of Mr. Carrington, at Greenwich, Connecticut, viewed in the light of an interesting transformation

A considerably different knocker brought over from Wales about 1800

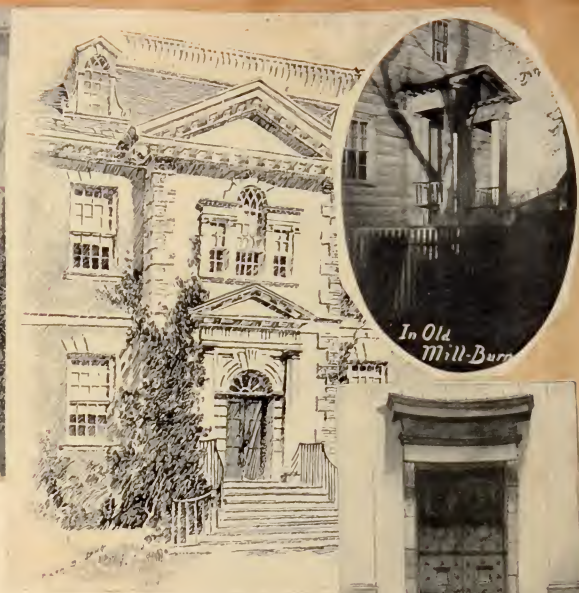
This familiar kind is obtainable in polished brass in clever copies of the old work

Wrought iron affords a large field for good workmanship in knockers old and new



THE CORBETT HOUSE, IPSWICH, MASSACHUSETTS

Of the hewn overhang type and built during the second half of the 17th century. The gable end overhang is slight but continuous, with edges of framing where showing extensively. The chimney is an excellent example of the "pilastered" type belonging to this period. The penetration is probably original as to location and size, but it is thought double-hung sash have been substituted for the single leaf.



WASHINGTON HOUSE, SALEM, MASS.



LONGFELLOW'S HOUSE, BRATTLE STREET, CAMBRIDGE



THE JOHN WARD HOUSE AT SALEM, MASSACHUSETTS. Built in 1634

The exact date of the unpainted White Pine siding is not known, but there are records making certain siding on the main portion of the house is from 150 to 200 years old, and stands now as originally built, with little or no repair. Although the siding of the lean-to is of a much later date, one is unable to notice a noticeable difference between it and that put on almost two hundred years ago. The Ward house, as can be seen by this illustration, is in splendid condition to-day, and testifies to the lasting qualities of White Pine.



From the Mary H. Northend Collection



THE OLD ALLAN MANSE



FLUTED COLUMN FLAT HALF PILASTER



EASTCOTT WEST FRONT FROM KITCHEN GARDEN, GABLES, AND TERRACE



MOUNT VERNON, THE HOME OF WASHINGTON, A FINE TYPE OF AMERICAN OF THE COLONIAL PERIOD.



THE OLD STATE HOUSE



MONTPELIER, THE HOME OF MADISON



DETAIL OF OLD BROWN HOUSE, HAMILTON, MASSACHUSETTS



HOUSE OF JOHN ADAMS





The Horry House.



BATTERY, NEW YORK, 1790.



FORT HUNTER, PENNSYLVANIA



DR. HALE'S HOUSE AT ROXBURY, MASS.



THE HOUSE OF THE FUTURE



THE HOUSE OF THE FUTURE



MASSACHUSETTS. Detail of Gable

BUILT during the second half of the 17th century; an example of the framed overhang type. The overhang is the original; the "drops" are restored.



THE HOUSE OF THE FUTURE



THE HOUSE OF THE FUTURE



THE HOUSE OF THE FUTURE



THE HOUSE OF THE FUTURE



THE HOUSE OF THE FUTURE



THE HOUSE OF THE FUTURE

The quaint, rambling house, hanked with vines, and overgrown with tall poplars and Japanese maples which catch the sunshine on their yellow leaves.



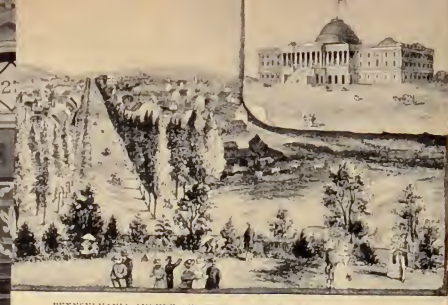
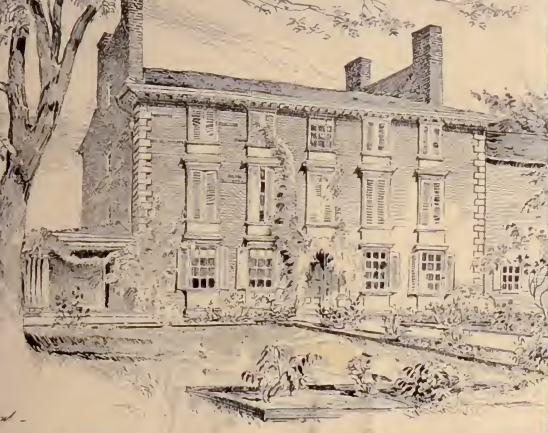
THE HOUSE OF THE FUTURE

THE HOUSE OF THE FUTURE



THE HOUSE OF THE FUTURE

THE HOUSE OF THE FUTURE



PENNSYLVANIA AVENUE AND THE CAPITOL IN 1850



DETAIL OF OLD GRAY HOUSE, WEST GLOUCESTER, MASSACHUSETTS

The corner post - "shouldered" - is roughly carved. It is a piece of unadorned construction of great interest.



Fig. 1—The classic porch at



LOWER BRANDON



OLD ST. PAUL'S, WHERE WASHINGTON WAS BAPTIZED



THE SALTONSTALL-WHIPPLE

Hewn end overhang and in both the second with projection at bay added. The windows panes of glass should house is one of the oldest house now stand



RELIQS OF RENSSELAERWYCK



GOVERNOR'S MANSION AT JACKSON.



JEFFERSON'S HOUSE.



"WHITE HOUSE OF THE CONFEDERACY," VA.



THE OLD BOARDMAN HOUSE, SAUGUS, MASSACHUSETTS



UNFINISHED DOCUMENT TO HARRY WASHINGTON, FREDERICKSBURG, VIRGINIA.



Knockers of the flat kind are with most people as being



A certain distinctive air about this modern knocker suggests a long history



ENTRANCE FRONT.



HOUSE: FROM THE ROAD.



HOUSE, ON THE ESTATE ONCE OWNED BY LORD FAIRFAX



COUNTRY LIFE.



The EARLY ARCHITECTURE OF PENNSYLVANIA

PART VII - Churches

By A. LAWRENCE KOCHER

THE variety of religious faiths in Pennsylvania is a key to the diverse character of church architecture of this colony. The traditional aisled edifice of the established church of England, the restrained and austere meeting-house of the Quaker faith, the medieval Saal of the Moravians, are but a few of many church forms that existed in Pennsylvania. This variety of forms is evidence enough that church builders were determined to go their own way, however similar their places of abode. Here is abundant proof of the influence of a creed or a ritual in shaping walls. Even more than the materials of construction does a use or a tenet dictate the external and internal disposition of a building.

Of the various religious buildings, the Friends' Meeting House was the earliest in its time of erection, the most primitive, and the simplest in construction and arrangement. These Quaker gathering places had a rectangular plan divided by a wall that separated the men from the women after the manner of the churches of the Eastern Mediterranean, with a double door or separate entrance for each of the sexes. The attention given to the appearance of the building was so scant that meeting houses seldom attained the distinction of real excellence in architecture, and so need not be given further consideration. We may also omit the unusual and exotic "Gemein Haus" or Saal of the "Pennsylvania Dutch."

St. David's Church at Radnor may be considered as characteristic of the church of the English Episcopal faith during the period of "beginnings"—before the builders of the colony had formulated a church style. St. David's was built by Welsh settlers of Radnor and vicinity in 1715. Its walls are of stone, laid up as

random rubble work, in very much the same free fashion as were the walls of the Pennsylvania stone farmhouses of the same district. The exterior measures forty feet in length by twenty-seven in width; the height is eighteen feet from the floor to the "square" (lowest part of the slope of the roof). The entrance, an arch-headed doorway, is at the center of the side, flanked by round-headed windows. Two windows are on the opposite wall and a single large window penetrates the eastern end, behind the present chancel. The interior is devoid of pretense, and, as first built, revealed the timbers of the trussed roof above.

The stone Meeting House of Carlisle is an advance over St. David's and is typical of the larger inland church of the eighteenth century. It was begun in 1757 from drawings prepared by Robert Smith, better known as the builder of Carpenters' Hall in Philadelphia.

This Carlisle meeting house is a substantial and dignified structure in which any city or town could well take pride. While it lacks the finish and columnar grandeur which we may expect in centers architecturally more sophisticated, we must, nevertheless, grant the success of this endeavor—sturdy and honestly heavy, as though from the solid rock. It has a quality of appropriateness in a new world and it certainly could not have been set down on a London street without appearing incongruous. The edifice would have been a splendid base for a spire in the manner of the late eighteenth century.

The walls of this church are of partly dressed limestone combined with a smooth faced limestone to form the arches and horizontal bands at the spring line of these arches. The two end windows in the accompanying illustration were orig-



GENERAL VIEW
UNIVERSALIST CHURCH AT NORTHBOROUGH, MASSACHUSETTS
BUILT ABOUT 1808



WICH STOOP ON THE OLD SECK ROAD.

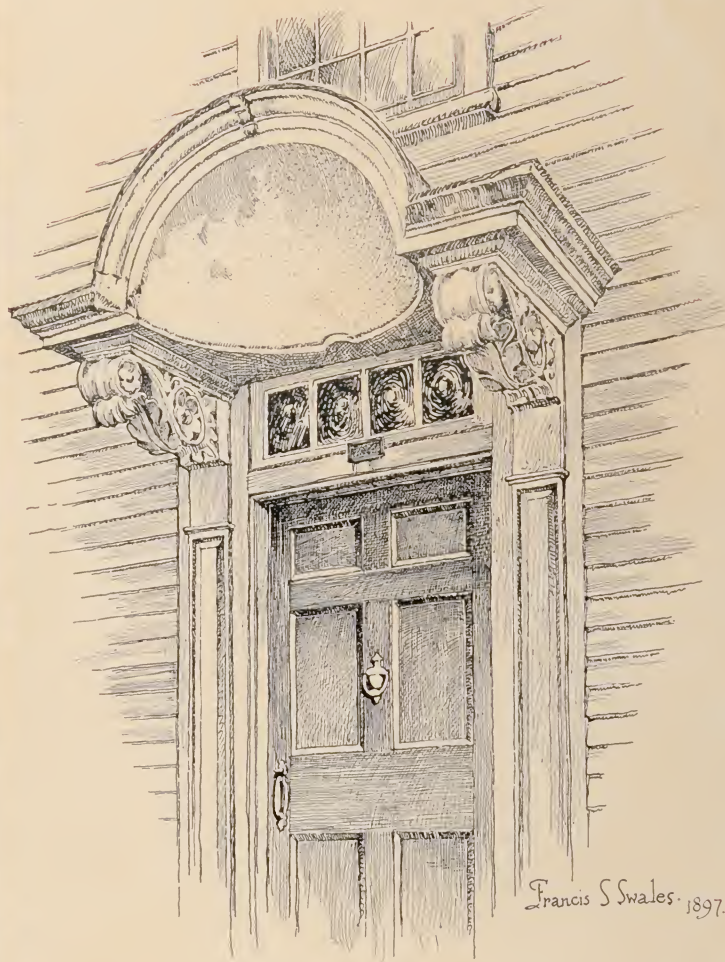
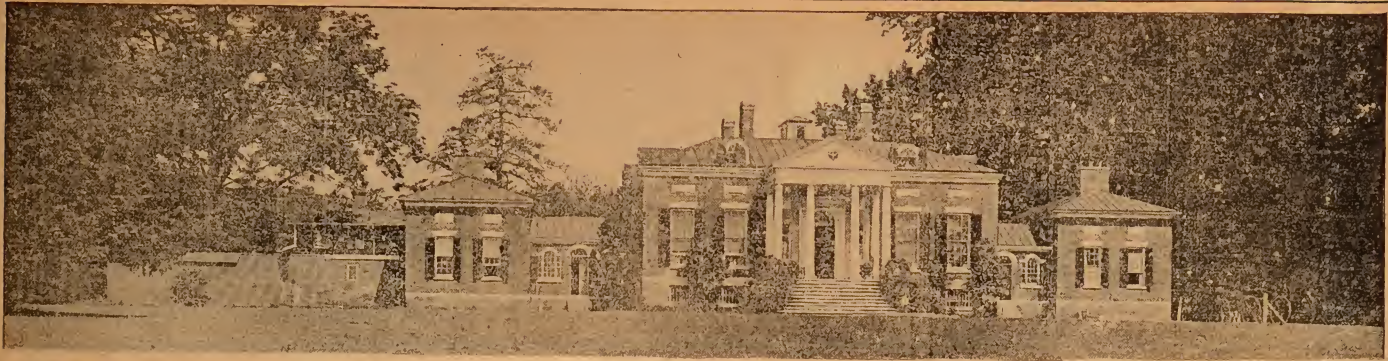
thinn of 1900." The first resque Dutch farm house ping roofs and several n to additions, and a fine es the second picture is a eet of cheap contractor with turrets and curved and other foolish things, the instalment plan. This Flatbush is now a net-nch streets, all designated merals. The only consola-in the many demolition—that architects who win-ot a wonderful lesson in, for instance, the Van-where there were three white oak timbers thirty ore, supporting the hay d long since passed when Dutch families burned white oak on

their hearths without scruple. Even these smaller joists were mortised and tenoned, but siding and laths were nailed with hand wrought copper nails; windows were excellent examples of the double hung heavy-muntined sort, and still worked easily without ever having been re-weighted. In barns and garrets, rather fairly bristled with huge oak pegs for hanging up farm implements, etc. It was with justifiable malice that an on-looker noted how the house wreckers, finding the beams too long to remove intact, decided to cut them up on the site, and hacked their tools to pieces in the attempt.

A glance at a "Greater New York" map will show Flatlands and Gravesend to be like Flatbush, intersected by hundreds of rectangular new streets, but the truth is many of these are yet to be "perpetrated"; there are still unbuilt stretches in the midst of which stands the dilapidated old homestead of some ancient country family whose present



HOUSE NEAR THE SECK ROAD

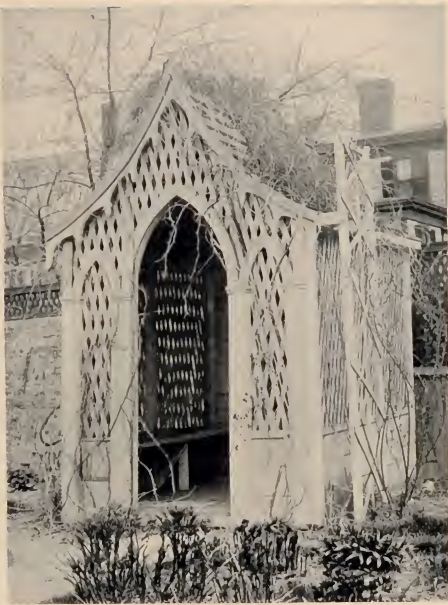


FROM A PEN AND INK DRAWING BY FRANCIS S. SWALES
DOORHEAD—VRAULT HOUSE, NEWPORT, RHODE ISLAND

PENCIL POINTS



Summer House in Garden of Mr. Kinsman



Summer House in Garden of Dr. Nason



Arbor on Grounds of Dr. Noyes



Summer House Belonging to Mrs. Shepard





THE OLDEST "LOTS" HOMESTEAD IN FLATLANDS. NEAR IT SEVERAL MEMBERS OF THE FAMILY LIVE IN NEWER HOUSES.



OWN HOUSE, AT CONCORD, MASS. HARRY B. LITTLE, ARCHITECT.

THE VANDERBILT HOUSE, TORN DOWN LAST AUTUMN, AFTER STANDING ON PLATTSBURGH AVENUE FOR 125 YEARS.



THE OLD FASHIONED GARDEN OF THE LADY MOODY HOUSE IN GRAVESEND. certain structural features. Beams and about 1650. The broad hearths extend window-framing are of ancient oak that ing far across the room are tiled with might well have been cut and planed aged Dutch tiles. But when we come to



THE MAHOGANY AND WHITE DOORWAY OF THE CORTLANDT HOUSE



CUTLER HOUSE, 1769. WOODBRIDGE, N.J.



INTERIOR OF THE LADY MOODY HOUSE, SHOWING OLD BEAMS AND TILES.



THE SNOWBLOW HOME, PORTLAND, ME. BUILT 1766



THIS RUINED FARMHOUSE CLAIMS TO BE THE OLDEST IN FLATLANDS



IN CONTRAST TO THE MANY NEGLECTED EXAMPLES



DETAIL OF FRONT
UNIVERSALIST CHURCH AT NORTHBOROUGH, MASSACHUSETTS
BUILT ABOUT 1808



Two views of the entrance to The Wedge, the house of E. Gerry Chadwick, Esq., on the Savage River opposite Georgetown. The architectural details of the porch are noteworthy and add a degree of simple dignity to the mansion.

The Low Country of the Carolinas has become so popular with Northerners for winter homes that there is an insistent demand for privacy. The owner of The Wedge, Mr. Chadwick, makes his home on Long Island but spends the winter months in the South. Almost all of these old southern mansions are located far from the main highways, in the midst of extensive acreage, which makes them ideal as hunting preserves.

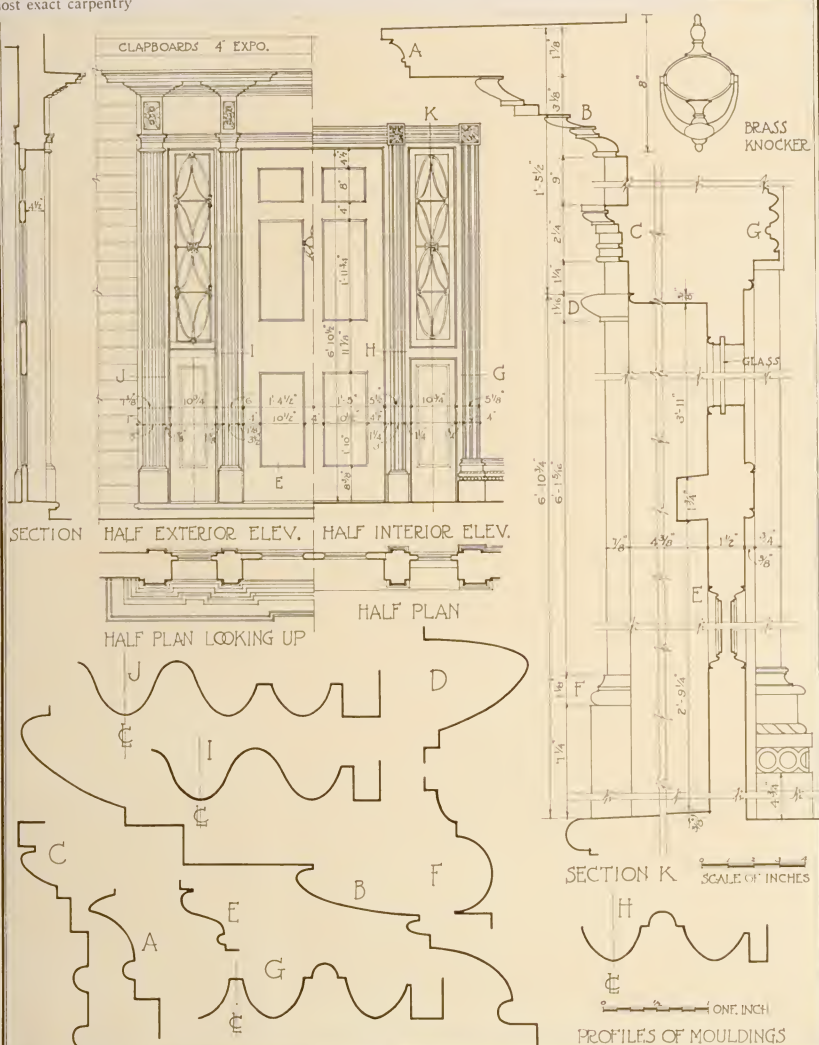




This old house at Andover, Massachusetts, like many other old houses throughout New England, is a beautiful proof of the many excellent characteristics of White Pine. Even when unpainted, White Pine preserves the close joints of the most exact carpentry.



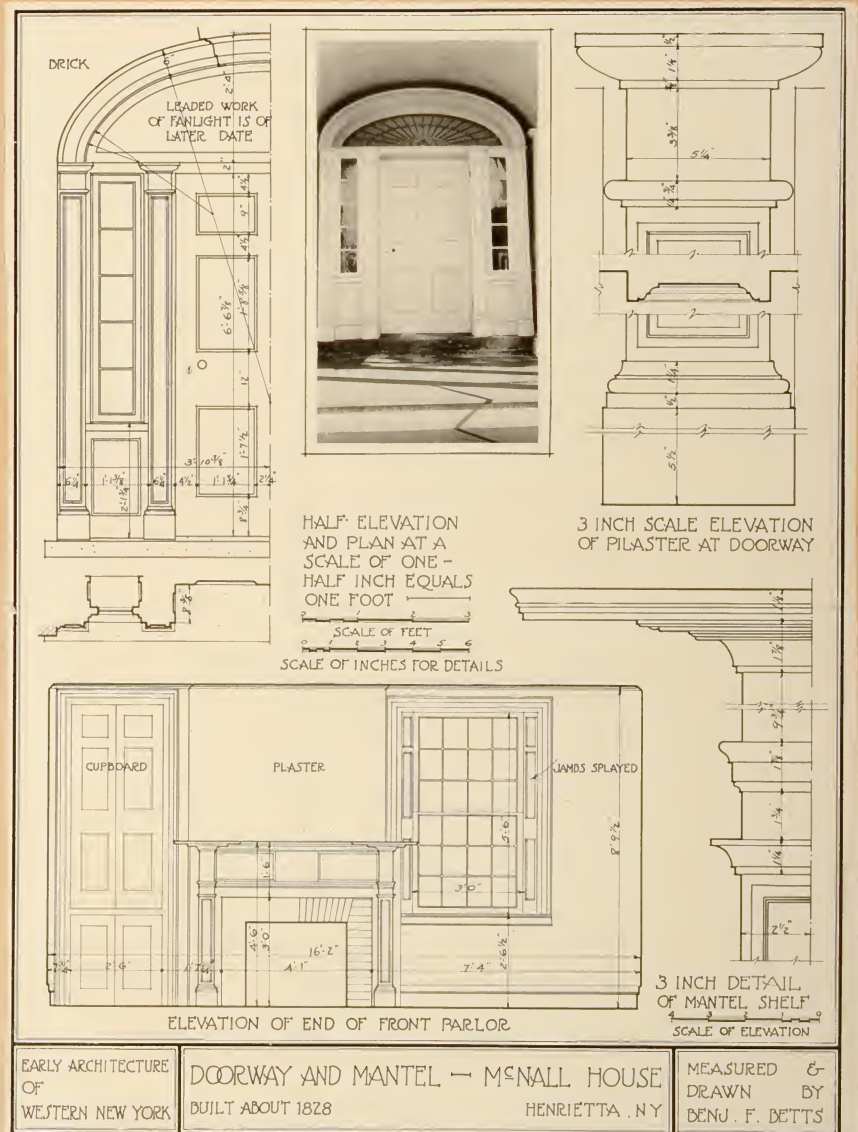
FIGURE 4-A: TWO VIEWS OF ANOTHER INTERESTING EXAMPLE OF THE SOUTHERN COTTAGE WITH GAMBREL ROOF: THESE PHOTOGRAPHS ARE FROM AN EIGHTEENTH CENTURY HOUSE AT DOVEY BRIDGE, MARYLAND: ON THE NEXT PAGE IS SHOWN MR. BRINCKLOE'S DEVELOPMENT OF THIS RATHER SIMPLE HOME INTO A COMFORTABLE MODERN COTTAGE WITH GOOD-SIZED LIVING ROOM, DINING ROOM, FOUR BEDROOMS AND A SPACIOUS BATH: FLOOR PLANS TO BE FOUND ON PAGES 119 AND 120.



EARLY ARCHITECTURE
OF
WESTERN NEW YORK

DOORWAY OF THE NORRIS HOUSE
BUILT ABOUT 1824
ROCHESTER, N.Y.

MEASURED &
DRAWN BY
BENJ. F. BETTS





"HOMEWOOD"
Baltimore, Maryland.
Built in 1809. Now the
Administration Building of
Johns Hopkins University



THE INDEPENDENT PRESBYTERIAN
CHURCH, SAVANNAH, GEORGIA



"WINE GLASS" PULPIT, PEACE
CHURCH, SHIREMANSTOWN, 1798.



H
B



THE UPSIDE-DOWN DOOR
OF THE LEFFERTS HOUSE



FRONT ELEVATION-ALBANY (N. Y.) ACADEMY.



CARLYLE HOUSE—EAST FRONT.

twenty years later found expression in the Revolution. To the Carlyle House came George Washington, summoned from Mount Vernon by Braddock, who offered him a commission as Major in the British Army; and it was in the Carlyle House that, contrary to Washington's advice, Braddock's disastrous expedition to Fort Duquesne was resolved upon. From his early manhood until his death Washington was a frequent and welcome guest in the house. "Lodg'd at Col Carlyle's" is an entry often repeated in his diary.

There has recently been formed the "Society for the Restoration of



THE PALLADIAN WINDOW OVER THE SOUTH ENTRANCE OF THE STATE HOUSE IN INDEPENDENCE HALL.



COURT HOUSE, NEW LONDON, CONN.



(Measured direct tracings of these interiors will appear in a forthcoming issue of "THE ARCHITECTURAL RECORD.")

DETAIL OF GREAT PARLOR, GRAEME PARK, HORSHAM, PA., BUILT 1721-1722.

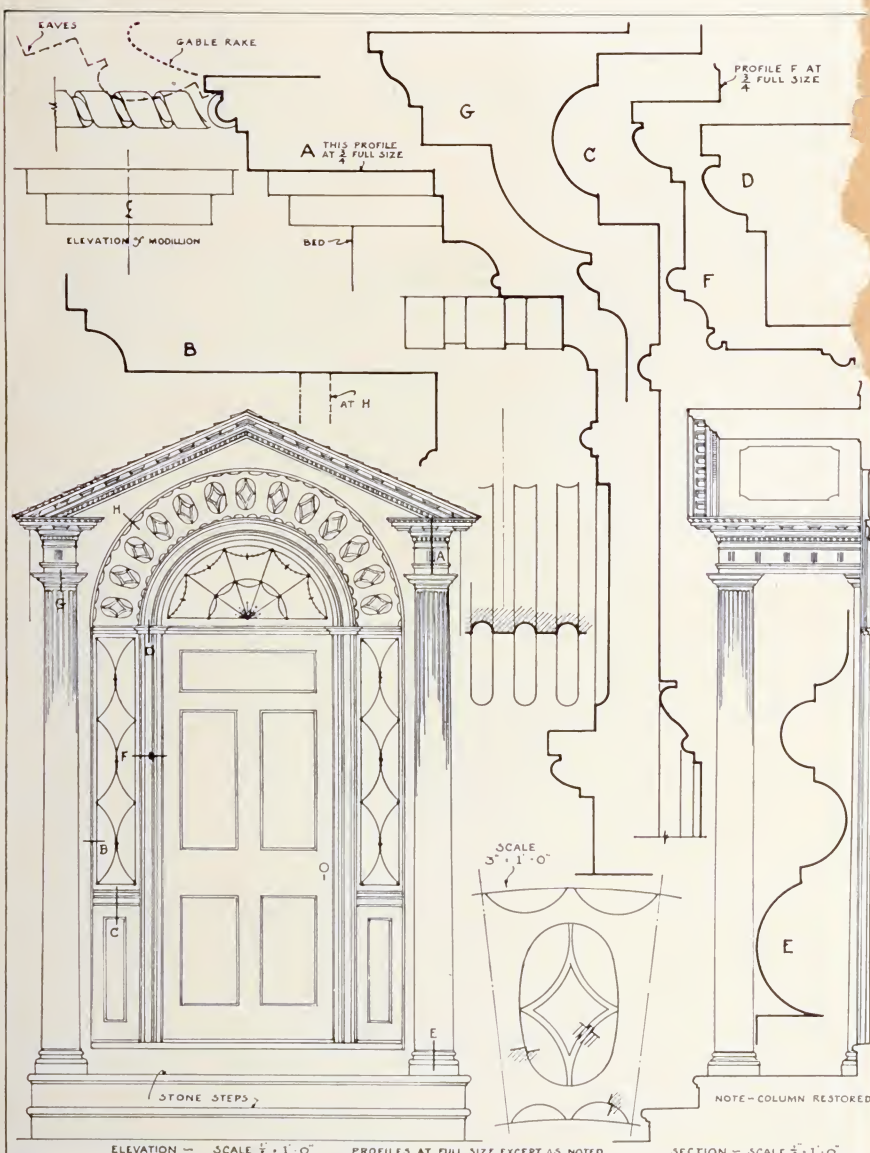


(From "A General History of Philadelphia," by Wm. D. Hoag, J. B. Knapton, Co.)

INTERIOR ELEVATION OF GREAT CHAMBER ON SECOND FLOOR, GRAEME PARK, HORSHAM, PA., BUILT 1721-1722.



INDEPENDENCE CHAMBER PHILADELPHIA, PA.



EARLY ARCHITECTURE OF CONNECTICUT

Wheeler-Beecher House
Bethany, Conn.
David Hoadley Architect

MEASURED & DRAWN BY MYRON BEMENT SMITH



INDEPENDENCE CHAMBER, IN THE BUILDING OF INDEPENDENCE, WASHINGTON, D.C.



From "Colony Homes of Philadelphia" by H. D. E. J. B. Lippincott Co.
PARLOR OF WHITTIER HALL, KINGESSING, PHILADELPHIA, PA., BUILT IN 1754.
An example of the "Second Type" of Georgian.



THE DINING-ROOM, SHOWING THE HALL BEYOND

A Georgian room within a Queen Anne shell, showing some treasures from the Cogswell Mansion, of Essex, Mass.



UPPER STAIRWAY IN TOWER OF INDEPENDENCE HALL, PHILADELPHIA, PA.



INTERIOR, PARK STREET CHURCH, BOSTON, MASS.



INTERIOR TRINITY CHURCH.



OWN HOUSE, AT CONCORD, MASS.
HARRY B. LITTLE, ARCHITECT.



Dining-room in a Newport house, which splendidly illustrates the charm of the Georgian style when employed consistently in modern interiors. This shows the Chippendale type



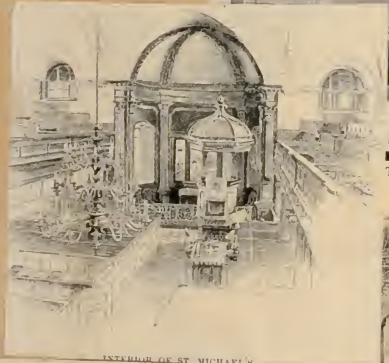
In this old house at Portsmouth, N.H., rails, posts, and balusters are of mahogany; the latter carved in three repeating designs, as was common in the more elaborate old work



perfectly plain and surface it is to introduce an element of interest in treatment of the doorway



The kitchen of our great-grandmother's day—less sanitary, less convenient probably, but how full of blessed memories and the glamour of long ago!



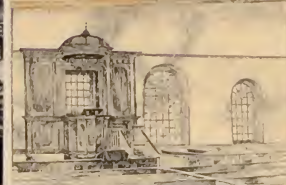
INTERIOR OF ST. MICHAEL'S



The sitting-room still retains its aspect of hospitality



INDEPENDENCE CHAMBER



ORIGIN VIEW OF CHURCH AT ROCKY HILL, PENNSYLVANIA, 1871



A corner of the stairhall, with its fine old chairs



A BEDROOM AT 'WESTOVER' AS IT NOW LOOKS



F. Gardner 1911

WOULD HAVE BEEN HIGHLY IMPROPER, SO I STOOD MY GROUND"



JUDICIAL CHAMBER



An original fireplace, mantel, and wainscoting at Montpelier

with Its Old and New Appointments



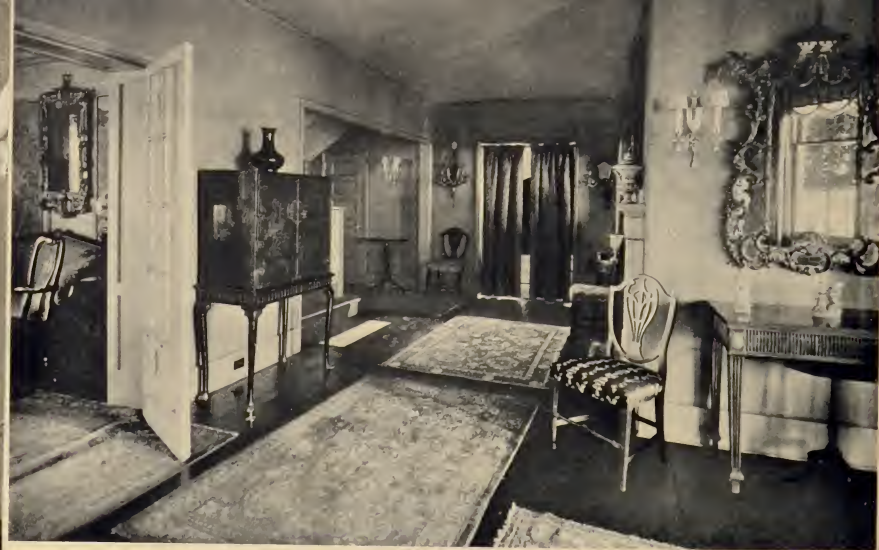
The Siste
By A. I. 17



THE LIVING-ROOM IN THE DE LA GUERRA



"WE FOUR ATTENDED DIVINE SERVICE, AS I KNEW YOU WOULD WISH I



IN THE SECOND HALL ARE MANY FINE EXAMPLES OF CHIPPENDALE, HEPPLEWHITE AND OTHER MAKERS
The lac cabinet is a very rare William and Mary specimen of exceptionally fine quality. On it is a peachblow vase of the Kang-Shi period



MR. THOMPSON'S BEDROOM FILLED WITH HISTORIC FURNITURE



THE COLONIAL ENTRANCE



One of the bedrooms



THE DINING-ROOM

With Colonial sideboard, Empire clock and candelabra, old tape



THE FAMOUS HALL AND STAIRCASE AT 'WESTOVER,' RESTORED TO ITS ORIGINAL BEAUTY



The drawing-room



LIVING-ROOM SHOWING FANLIGHT OVER THE DOOR



BEDROOM SHOWING HIGH POSTER BROUGHT FROM IN THE EIGHTEENTH CENTURY. ORATORY AT L



THE DINING ROOM, WITH FURNITURE ONCE OWNED BY GOVERNOR CARROLL OF MARYLAND



The hall, as in most Colonial houses, extends straight through, but here the vestibule and entrance door are four steps below the main floor



An eighteenth century scenic wall-paper in the house of Colonel William R. Lee, Marblehead, Massachusetts



THE GARDINER PARLOR OF "SAGTIKOS MANOUR"

Showing the harpsichord, old fireplace and mantel ornaments, and priceless pieces of ancestral furniture



Everything was apparently ready for immediate occupancy and the cavernous fireplace was suggestive of warmth and hospitality



also charming because of the us furnishings well arranged



Bedroom occupied by Lafayette



THE PARLOR AT "SHIRLEY," WITH ITS OLD PORTRAITS AND FURNITURE



at Ipswich, Massachusetts



Room in Independence Hall in which the Declaration was signed



COLONIAL HALL, NO. 1, SALEM, MASS.

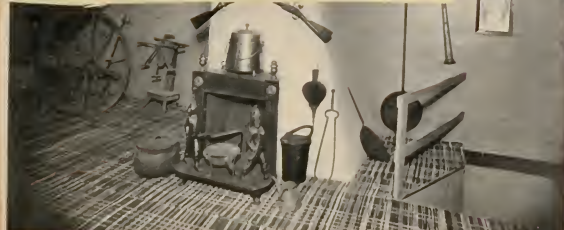
With the new throat and smoke chamber the fire burns perfectly and the new finish of the mantel was found more satisfactory than the former one



NG OLD CHAIR MADE AND GIVEN BY AN INDIAN CONVERT TO DON JOSÉ



"BRANDON" PARLOR AS IT IS TO-DAY



THE OLD GUNROOM FILLED WITH ANCESTRAL RELICS



orge W. Whipple, and



Tap-room with its wooden portcullis

ghout the house is most interesting



THIS BIG LIVING-ROOM, SET AS THE STAGE FOR PHOTOGRAPHIC DRAMAS, IS AN EXCELLENT MODEL FOR THOSE WHO CARE TO FOLLOW COLO



The Portrait above the Dining-room Mantel Is that of Governor Alston by Benjamin West; to the Right Are the Duke of Argyll and Benjamin Franklin



On the South Wall of the Drawing-room, Beginning on the Right of the Window, Are, in Order, Portraits of Mrs. Benjamin Harrison, Lady Betty Claypole, Governor Parke, Evelyn Byrd and Lord Halifax



The charm of this seventeenth century fireplace is its great breadth and the antique ornaments which surround it



Portion of the living-room, showing the quaint old Dutch door with its "long, strap-hinges, wooden but latch and latch-string we have ever seen in use"



"Grandmother's Bonnet" - This is one of



Iron fireplace in the Low house, built on the lines of the Franklin stove. Supplied with brass andirons for burning wood



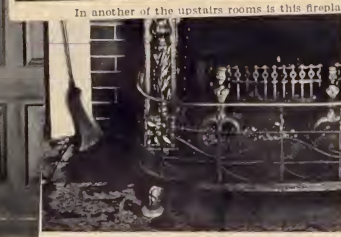
FIRST FLOOR, COLONIAL HALL, NO. 2, SALEM, MASSACHUSETTS



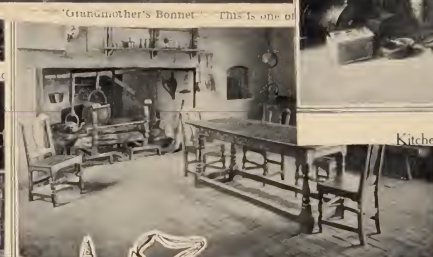
Doorway in the D



In another of the upstairs rooms is this fireplace



Franklin stove in the Kittredge house, Andover, Mass. Iron grate supported on andirons, for burning coal



Kitchen of the Longfellow House at Portland



Washington's Kitchen at Mount Vernon



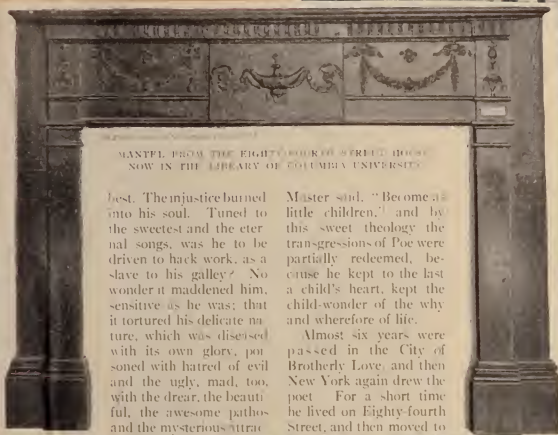
STAIRWAY TO SECOND FLOOR AND SMALL STAIRWAY TO BELL TOWER



library



Is this fireplace with its simple white mantel



MANTEL FROM THE EIGHTH FLOOR OF THE HOUSE NOW IN THE LIBRARY OF COLUMBIA UNIVERSITY

best. The injustice burned into his soul. Tuned to the sweetest and the eternal songs, was he to be driven to back work, as a slave to his galley? No wonder it maddened him, sensitive as he was; that it tortured his delicate nature, which was diseased with its own glory, poisoned with hatred of evil and the ugly, mad, too, with the dream, the beautiful, the awesome pathos and the mysterious ultra-ripe of death, with the

Master said, "Become a little children," and by this sweet theology the transgressions of Poe were partially redeemed, because he kept to the last a child's heart, kept the child-wonder of the why and wherefore of life.

Almost six years were passed in the City of Brotherly Love, and then New York again drew the poet. For a short time he lived on Eighth fourth Street, and then moved to the famous spot in the



Ashogany rail, is a satisfactory used in the modern adaptations



The central hall



RANCESCO MAZZUOLI



A Modern Arrangement of an Old-time Kitchen



where the architect and owner, Mr. Mantle Field, had an old Southern staircase on the James River



THE FIREPLACE BY JOHN HENRY FLETCHER. With Manchester, Charles A. Platt, architect. The fireplace is a restrained Georgian architecture



The stairway



The dining-room



The entrance hall and stairway



The living-room



In place of a newel post it is a common practice in the best modern work to use a stairway - the presence and treatment of the railing in a volute, the line of balusters ending its corresponding curve in a line is carried across and how the hand-rail central support on the lowest step



by the purposes of utility and the convenience of conversation. This arrangement of a room about a center. The table supplies a suitable place for the



SECOND FLOOR, COLONIAL HALL, NO. 2, SALEM



EXHIBITION HALL SHOWING A FOUR-POSTER BED



Showing a Good Deal of Simplicity



The dining-room



BANQUET HALL—WEST SIDE



HALLWAY IN MIDDLETON HOUSE



WASHINGTON BEDROOM, VAN CORTLANDT HOUSE, NEW YORK



In the Peabody Institute at Danvers, Mass.

A good example in marble, but the two canker worms trying to crawl up the sides detract from the dignity of the composition



In the Nichols house at Salem, Mass.



A quiet and delicate example. The flanking beams retain the squareness of the ceiling and serve to tie the motive in with the room



THE HALL IS UNIQUE, THE MAIN ENTRANCE FORMING AN APPROACH UNDER THE BRIDGE



PARLOR, VAN CORTLANDT HOUSE, VAN CORTLANDT PARK, NEW YORK



DINING ROOM, VAN CORTLANDT HOUSE, VAN CORTLANDT PARK, NEW YORK



THE HALL, ROYALL HOUSE, MEDFORD



The Library Has a Fine Old Mantel. Its Colonial Furniture is of Good Style



INTERIOR MERCHANTS' EXCHANGE—ABOVE From the drawing by Burton, in possession of the New York



HAMILTON ANNOUNCING HIS FREEDOM FROM PUBLIC LIFE
TRINITY CHURCH, NEWPORT, BUILT IN 1704. THE SCENE OF MANY
NGS



-pan Are Characteristic
ic



IS WELL DEFINED HERE



BOARDS IN SITTING-ROOM



An Excellent Type of an Old-fashioned Bedroom



the Dining-room



graton Chairs Harmonize Admirably with the Classic Dining-room



h a very Fine Four-post Bedstead



Every part of the library is filled with romantic associations



ror Are the Chief Charms of the
ing-room



es of Antique Furniture Are Placed
the Morning-room



Flowered Idea is Effectively Used



The Chief Charm of the Interior of the House Is Its Mantels,
Carved with Exquisite Delicacy



ate Mantel Lend an Air of Simplicity to the Drawing-room



t Spacious and Comfortable



Bartram's study, fireplace and cubbyhole





A TREATMENT OF HALL AND CELL



"THE FAMILY" AT THE COMEDY THEATER
Left to right: Mabel Bert, Zyllah Inez Shannon, Sam Edwards, Julie Herne, and John Westley

The reeding and det are typical of the The garlands were were of papier mac



The effect of a paneled room secured by applying wood mold the plaster. The panels would have been more effective if narro



The house was rich in



The Famous Staircase in the Lower Hall



A heavy four poster, with chintz drapery, once the property of I portable shield-back Windsor chairs so ser



The tutor's bedroom had a bed built into a closet, the doors of whic view and permitted the room to be used as a study o



SKETCH OF THE HALL SHOWING THE NARROW SIDE LIGHTS



ative effect of t his mahogany de



The spider-web fanlight is often modern builders. It gives a light than the illustrat



A CORNER OF THE LIVING-ROOM



View of the great hall, with its vaulted ceiling. The long stairway landing serves occasionally as a stage for amateur theatricals



Such treatment as this from the hall witho ening effect of solid



THE STAIRS AT CARTER'S GROVE

The slight decoration adds the note nece the impression of



The form of doorway is by the use detail work



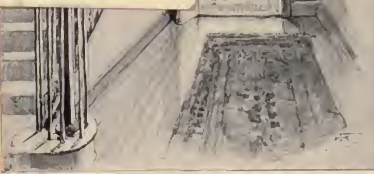
Interior of the private dining room of the Salem Club, Salem, Mass.



THE INTERIOR OF ST. PAUL'S CHURCH



An apartment with a view from its windows such as no private house affords, yet possessing all the convenience and comforts inherent in the latter



HOUSE IN PITTSFIELD, MASS. WHERE LINCOLN MARRIED HIS FIRST WIFE—THE RED CHURCH, ON THE RIGHT



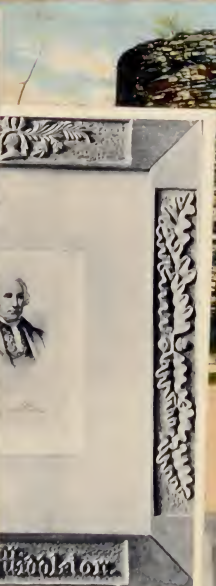
STAIRCASE AND LANDING IN THE OLD COLONIAL STYLE



cool colors are always good in south rooms, and live tones and warm colors in north rooms. For instance, if you wish to keep your rooms darker in tone than either. The recent vogue of stenciling walls may be objected to on this account, though a very small and very con-



A portrait of "King" Carter by Sir Joshua Reynolds hangs in the great central hall



PORTRAIT OF HENRY MIDDLETON



Eighteen panels in natural colours.



A tropical design of



10 Beacon Street, Boston, recently purchased by the Woman's Club.



pular reproduction of a handmade wall paper of tropical design, consisting of twenty

panels, thirty feet long and twelve feet high, printed from two thousand blocks by J. Zuber & Co.



WASHINGTON'S BED



A mantel of marble and steel in the drawing-room, Rushton Hall, Northamptonshire—the work of the brother Adam



Homewood, Baltimore.



In the Coddington room there is another pleasing design of the old field bed. The chairs here are samples of some eighteenth century manufacture that are to-day reproduced in admirable consistency



The warm tones of a brown Chinese wall paper are pleasing with the mahogany furniture pattern is prevented from becoming monotonous by the rectangular lines of the white



A corner of a representative room. Thin ornament was a background of different tone



Another Adam mantel. It is interesting to note how clear mantels are the inspiration of our own Colonial work



DETAIL OF LOWER PART OF STAIRWAY, INDEPENDENCE HALL, PHILADELPHIA, PA.



Dorothy Quincy's bedroom contains a fine old mahogany field bed, which is appropriate at the end of the Eighteenth Century. The chairs are fitting for all



Detail of another Adam mantel which shows the inspired ornament in frieze panels over the pilasters or columns was a characteristic of Colonial doorways and mantels



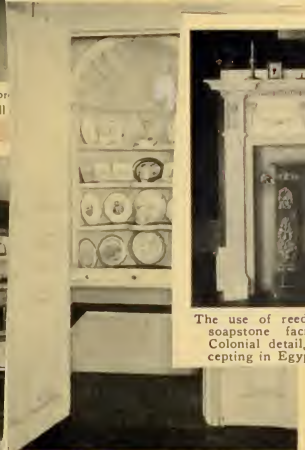
The use of baskets of fruit and other applied ornament in frieze panels over the pilasters or columns was a characteristic of Colonial doorways and mantels



DETAIL OF THE DOOR TO THE INDEPENDENCE CHAMBER, INDEPENDENCE HALL, PHILADELPHIA, PA.



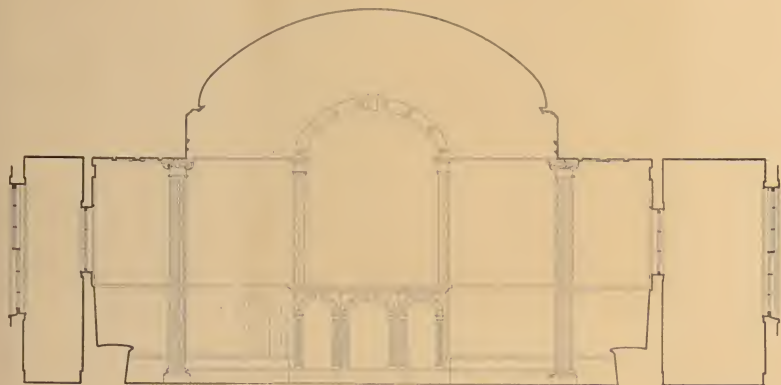
In the remodeled house the great kitchen becomes an informal sitting-room or smoking-room. Here should be gathered the relics of Colonial husbandry for proper display, where they do not become a litter of debris



The carving of Colonial craftsmen in the beautiful shell pattern graces the dining-room



The use of reeding (shown surrounding the soapstone facing) was common in the Colonial detail, but it has no precedent excepting in Egyptian columns



TRANSVERSE SECTION "B"



TRANSVERSE SECTION "C"

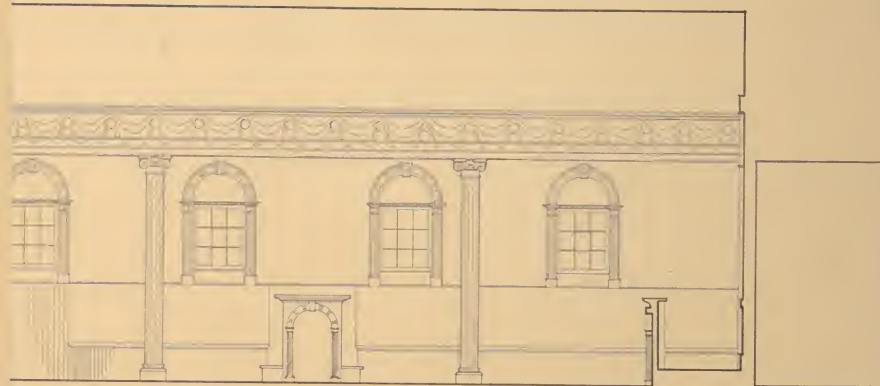
SCIPIO LODGE F & AM
AT AURORA NEW YORK
DATE 1819

1 2 3 4 5 6 7 8 9 10
SCALE OF FEET

MEASURED AND DRAWN BY BENJ F. BETTS

Reproduced at the scale of four and one-half feet to the inch

TRANSVERSE SECTIONS
BUILDING FOR SCIPIO LODGE, F. & A. M., AURORA, N. Y., BUILT IN 1819
FROM MEASURED DRAWING BY BENJAMIN F. BETTS



LONGITUDINAL SECTION "A"

LODGE F & AM AT AURORA NEW YORK
DATE 1819



ROOM PLAN

MEASURED AND DRAWN
BY BENJ F. BETTS

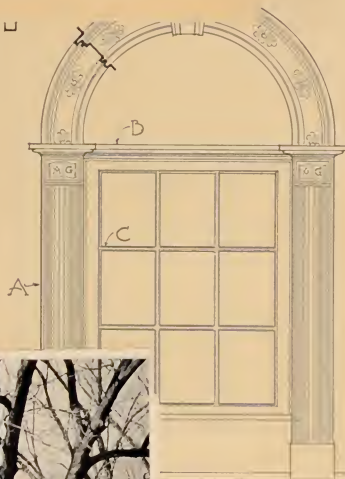
1 2 3 4 5 6 7 8 9 10
SCALE OF FEET SECTION
10 15 20 25 30
SCALE OF FEET PLAN & ELEV



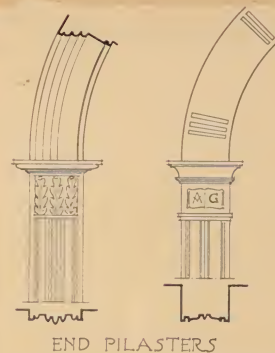
EXTERIOR SIDE ELEVATION

PLAN, SIDE ELEVATION, AND LONGITUDINAL SECTION
BUILDING FOR SCIPIO LODGE, F. & A. M., AURORA, N. Y., BUILT IN 1819
FROM MEASURED DRAWING BY BENJAMIN F. BETTS

Reproduced at the scale of eighteen feet to the inch



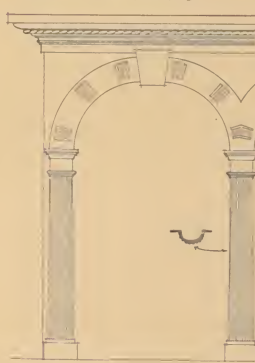
SECTION OF WINDOW



END PILASTERS



COLUMN AND PLASTER CORNICE



ELEV. OF DESK



PLASTER RINGS ON CEILING BELOW CORNICE

6 12 18 24 30 36
SCALE OF INCHES
MEASURED & DRAWN
BY BENJ F. BETTS

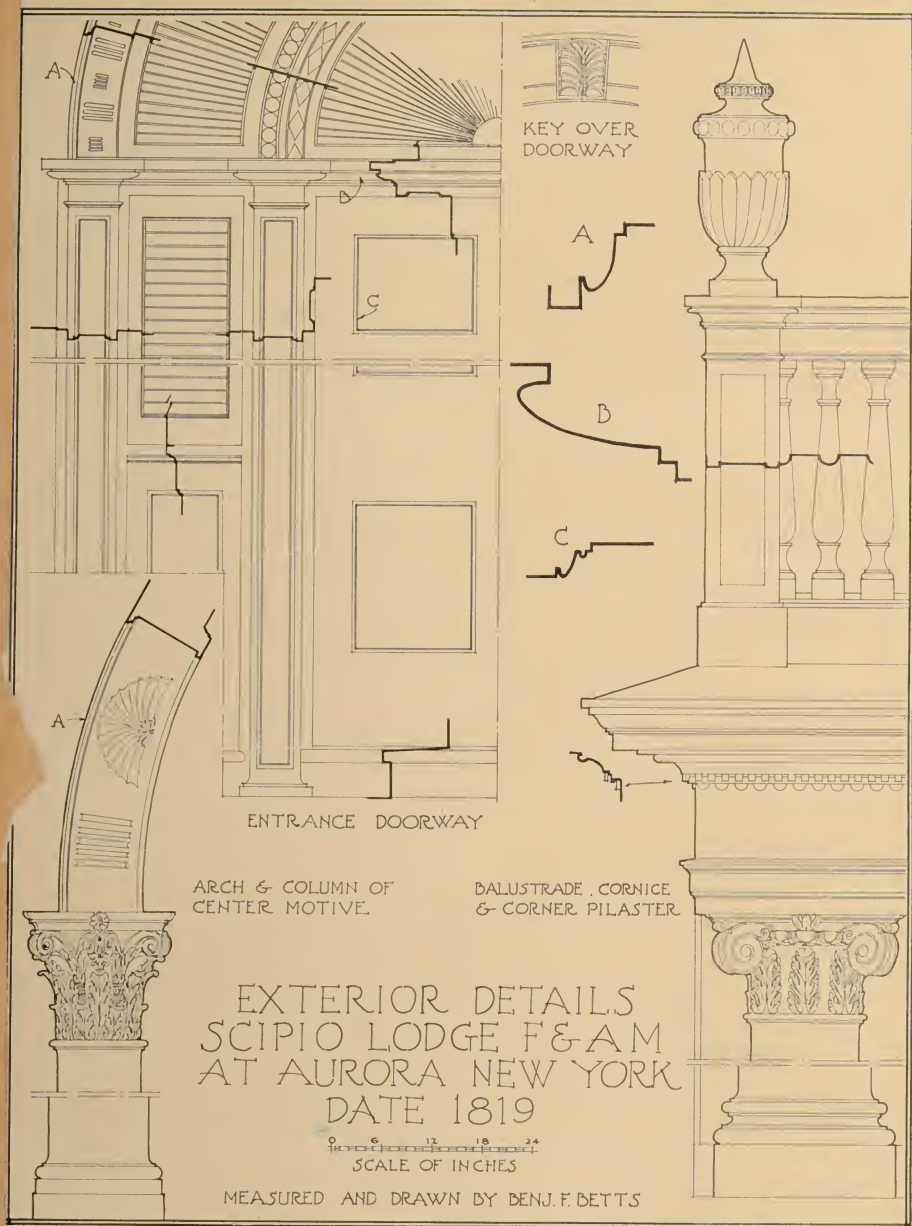
DETAILS OF LODGE ROOM
LODGE F & AM AT AURORA NEW YORK
DATE 1819

DETAILS OF LODGE ROOM INTERIOR
BUILDING FOR SCIPIO LODGE, F. & A. M., AURORA, N. Y., BUILT IN 1819
FROM MEASURED DRAWINGS BY BENJAMIN F. BETTS

Reproduced at the scale of thirteen inches to the inch



GENERAL VIEW OF EXTERIOR



Reproduced at the scale of thirteen inches to the foot

EXTERIOR DETAILS
BUILDING FOR SCIPIO LODGE, F. & A. M., AURORA, N. Y., BUILT IN 1819
FROM MEASURED DRAWING BY BENJAMIN F. BETTS



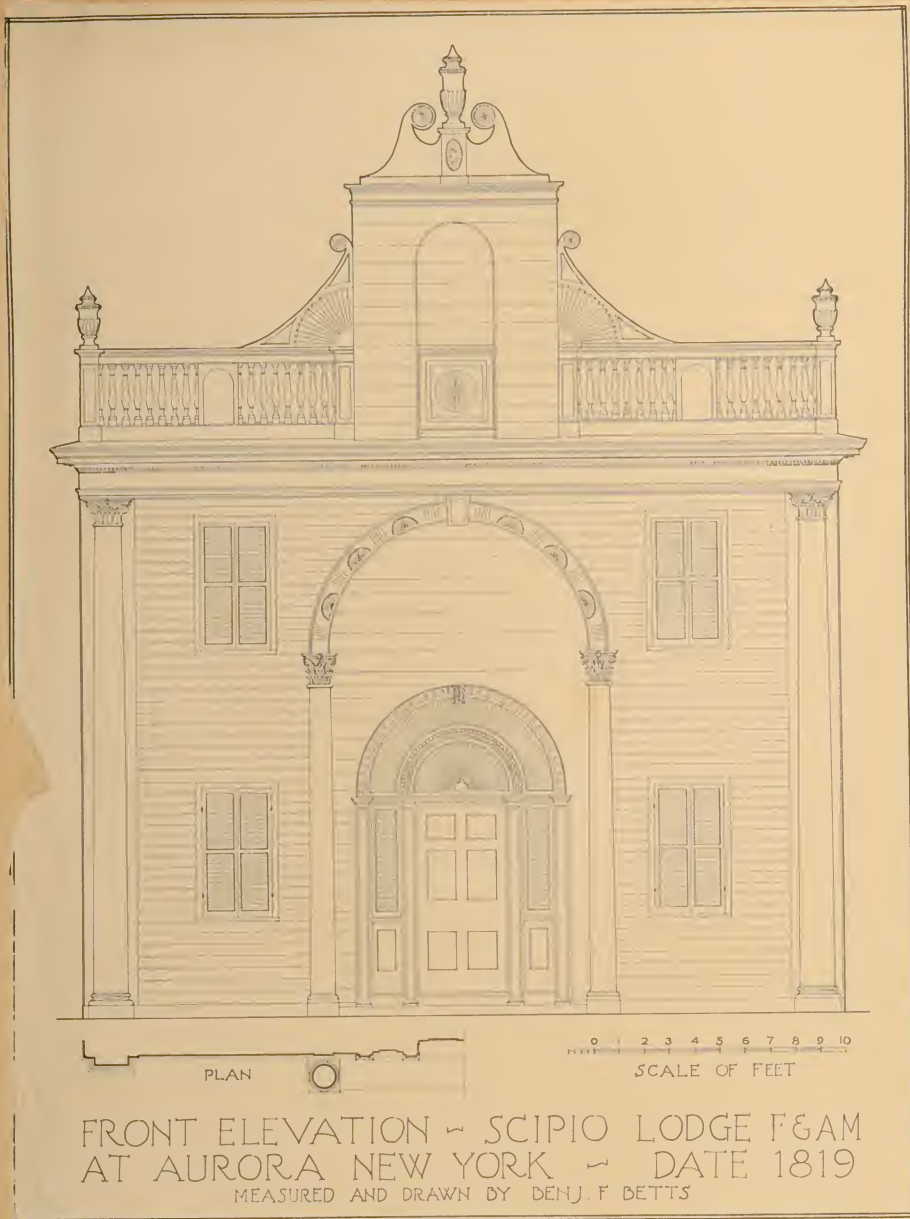
OWN HOUSE, AT CONCORD, MASS.
HARRY B. LITTLE, ARCHITECT.



VIEW OF INTERIOR, ENTRANCE END
BUILDING FOR THE SCIPIO LODGE, F. & A. M., AURORA, N. Y. BUILT IN 1819



OWN HOUSE, AT CONCORD, MASS.
HARRY B. LITTLE, ARCHITECT.



FRONT ELEVATION
BUILDING FOR SCIPIO LODGE, F. & A. M., AURORA, N. Y., BUILT IN 1819
FROM MEASURED DRAWING BY BENJAMIN F. BETTS

Reproduced at the scale of four and one-half feet to the inch.



DOORWAY FROM CORRIDOR INTO BASE OF
TOWER, INDEPENDENCE HALL, PHILADELPHIA, PA.



STAIR DETAIL, INDEPENDENCE
HALL, PHILADELPHIA, PA.



The Wood Work in the Drawing-room Is of Special Interest. Three Family Portraits by St. Memin Hang Over the Fireplace



The Dining-room, which Is Filled with Historic Portraits, Has White Paneling which Extends to the Ceiling



THE FIRST PRESBYTERIAN
CHURCH, NEWARK, N. J.



THE INDEPENDENT PRESBYTERIAN
CHURCH, SAVANNAH, GEORGIA



THE EAST ROOM OF THE NEW WHITE HOUSE, LOOKING NORTH.
McKim, Mead & White, Architects.

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THE ARCHITECTURAL RECORD.



Entrance hall is typical of the other rooms and in every detail of the wood-work reflects the spirit of the best Colonial traditions



CORRIDOR OF THE NEW WHITE HOUSE, LOOKING TOWARD THE EAST ROOM.
McKim, Mead & White, Architects.

THE NEW WHITE HOUSE.

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animation in conversation which caused those who heard him
 et, even to admire his homely looks "
 rd Stanhope says of him: "Nature had done but
 or him in either comeliness or vigour" he had flaming
 r, and, contrary to the fashion of the times, wore no
 reveal that he had a pershing forehead and



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An old Colonial home where the panels themselves are extremely wide. We cannot secure such widths in boards to-day

afterwards to join his father at Newcastle, where the
 nan was General of a Division. Then he took part in
 campaign against the unhappy Young Pretender, Charles
 ard, and was in the fierce fights at Falkirk and Culloden.
 he was in Flanders with the "Butcher" Duke of Cumber-
 who commanded the allied Austrian, Dutch and English
 es against the French, and James Wolfe was wounded
 e bloody battle of Laufeld, when the Duke fought in
 to check Saxe's victorious march, and the allied forces
 to retire honourably vanquished, to the fortifications.
 fe left them there, returning to England for his twenty-
 birthday.
 Here occurred the only recorded love episode of his life
 h an exception thereafter to be told. He fell a captive
 he charms of a daughter of Sir Wilfred Lawson of Isell.
 was a Maid of Honour to the Princess of Wales. We
 not know whether this fair lady returned his affection,
 it seems that there was opposition on somebody's part

to the match, for the matter went no further and poor Wolfe
 was keenly disappointed. His mother would have consoled
 him with an heiress Miss Kitty Ann Hoskins of Croydon;
 but here again he was unfortunate, and, instead of James
 Wolfe, this richly dowered lady (she had property in land
 and £30,000 in her own right) married John Warde of
 Squerryes, the eldest brother of George, James' friend.
 Years of service followed, hard military work on the
 Continent, then a visit to Ireland, the home of his ancestors.
 Next a prolonged spell in Scotland and garrison duty in
 England, when he found opportunity, in the year 1757,
 to pay what proved to be his last visit to the scenes of his
 boyhood at Westerham. After this we find him in the
 abortive expedition against La Rochelle and Rochefort.

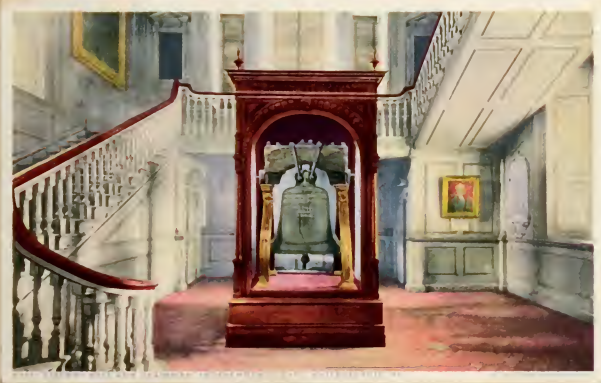
In 1758 came the last act in this brief life—Wolfe's
 campaigns against the French in Canada, who threatened
 the very existence of British America. In that year he
 returned, laden with honour but weak in body, to England
 as the hero of Louisbourg. His rest was but a brief one.

He visited his aged parents at
 Macartney House, Blackheath, and
 went to Bath to take the waters in
 the hope of obtaining relief from
 his rheumatism and stone or gravel,
 from which he suffered torments.
 But while there he was summoned
 by Pitt to take command of another
 expedition against the French in
 Canada. He sailed with Admiral
 Saunders in February, 1759, being
 aboard the Admiral's ship *Neptune*,
 in great *malaise* from his constitu-
 tional ailments and from sea-sick-
 ness. When he landed in America
 in May, news reached him of his
 father's death. June saw the fleet
 anchored off the Isle of Orleans at
 the mouth of the great St. Lawrence
 River, up which, some four miles,
 was the strongly fortified city of
 Quebec. Wolfe first captured Point
 Levi by a very dashing stroke, and
 then brought Quebec within range
 of his batteries—all before the end
 of June.

All this time and until his heroic
 death in the hour of victory, on the
 13th of September, 1759, so well
 known to us all from our child-
 hood's days, Wolfe was suffering a



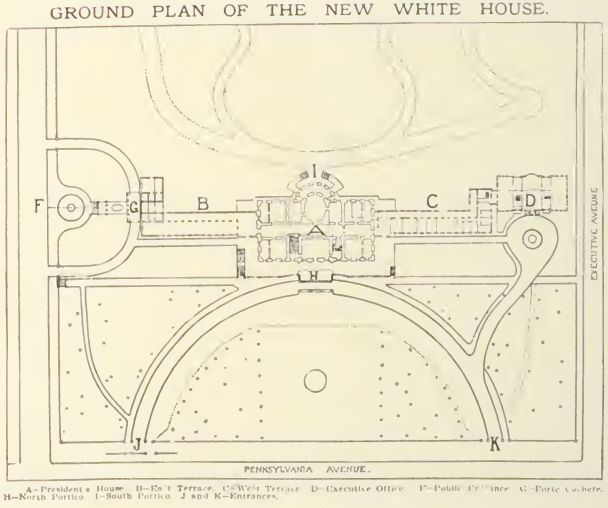
Copyright THE HALL. COUNTRY LIFE.



L. RECORD.



TURN OF THE STAIRWAY IN THE NEW WHITE HOUSE, ASCENDING TO THE SECOND FLOOR. McKim, Mead & White, Architects.



A—President's House. B—East Terrace. C—West Terrace. D—Executive Office. E—Public Office. F—Porte Cochere. G—North Portico. H—South Portico. J and K—Entrances.



Woodford was built in 1766. It has a base course of moulded brick, brick pilasters, and the unusual secondary cornice at the second-floor line

windows, narrow ceiling, and gambrel roof of the early houses on the Schuylkill. The rubble wall has the mosaic pointing, of small pebbles in the mortar joint, often found in early Pennsylvania.

Of the various additions and subtractions which have occurred at Belmont, there is not space for treatment here. Fiske Kimball, director of the Pennsylvania Museum, and well known as author of "Early American Domestic Architecture," has recently made extensive researches and published a bulletin on Belmont, in which he describes the house as follows:

"The mansion house of Belmont, as left by William and Richard Peters, represented the early Georgian style of the middle of the eighteenth century. In spite of its small size, it gained unusual dignity by its symmetrical pedimented front and its emphasis on a single great central room, richly ornamented.

"The plan is clear

and balanced, with its openings so disposed as to give a vista through hall and stairs to the garden, and to make every wall of the hall symmetrical in itself. The chimneys, placed between the cubicles, leave the hall with its chimney-breast but slightly projecting, a simple rectangular space of fine proportion."

Woodford, erected in 1766, is a large square structure, two and one-half stories high, with a hip roof rising above a handsome cornice with prominent modillions, and surmounted by a balustraded belvedere, the deck having here its truly functional use; its railing is of "Chinese lattice," slender bars forming patterns in the panels.

Above the pedimented doorway a heavy pediment springs from the cornice. The subordinate cornice at the second-floor level is most unusual and may perhaps reflect the influence of the pent-house roof which became so popular in stonework of this vicinity. Few houses have the brick pilaster treatment at the corners with corresponding projections which enrich



Woodford, showing an end of the main building and its less formal rear wing



INDEPENDENCE HALL, PHILADELPHIA, PA. THE SOUTH FRONT



STAIR DETAIL, INDEPENDENCE HALL, PHILADELPHIA, PA.



CONNECTICUT

CONNECTICUT



15

Gargoyles Old and New

In his chronicle of the reign of bluff King Henry the Eighth the annalist Hall mentions a gorgeous but temporary structure on which were "gargyles of golde, fierly faced, with spoutes running." It is not about such evanescent glittering haubles I wish to speak, but of the simple and often powerfully designed, the artistic yet somewhat barbarous gargoyle of stone, which reached its highest flight, produced its greatest effect on Gothic architecture, in keeping with the wealth of animal and bird forms, arabesques and foliations that is found therein, advancing from the simple serpent and dog to human figures or combinations of monsters and men.

Relatively unimportant compared with many other features of Gothic, the gargoyle has always appealed to popular fancy, and may be said to hold a more prominent place in the general idea of Gothic which presents itself to us when that style of architecture is mentioned than do the lancet window, the pointed arch or the flying buttress. And if one looks closer for a reason for its existence as a decorative feature in ecclesiastic and secular buildings there is an obvious cause for this. The gargoyle is a detail that can scarcely be overlooked owing to its position and the grotesque forms it has been made to assume.

The dragon as a demon of the storm and the water is common to Oriental mythology; the serpent heads that finish certain crosses in heraldry called gringolles afford another example of the mixture of myth and a later faith.

There is something fascinating in the appearance of a cathedral church during a rain storm when the whole building is set with little jets of water issuing from the jaws of dragons and wyverns, goblin birds and writhing cobolds, the falling streamlets shining out against the rain-darkened walls and roofs.

The number and variety of roofs on

Gothic churches of large extent and the need of draining even much smaller surfaces than are found on the actual roofs, are supposed to furnish the reason for the many spouts that end in gargoyles or have gargoyles associated with them as a decorative feature. The problem was to get rain and melting snow away from the large roofs and the small, sending the drainage of slopes in a fine curve from the wall or buttress-front beneath, into some larger gutter, or clear of the main building into the street, the latter serving in turn the purpose of a conduit to carry the water to the nearest ditch or river. The building itself was less apt to leak, its stonework was not channeled by the rainwater, its foundations ran less risk of being undermined. Rainfall accumulating quickly in such a moist climate as that of Western Europe added its force, assembled from wide and intricate expanses of roof, to the good work of cleansing the streets—a needful thing in the middle ages! As the Gothic developed, gargoyles increased with the greater care expended on decorations and the protection of the stonework.

No wonder the architects of the twelfth and thirteenth centuries felt that adornment was required for the "lancets," the "canons," the spouts with which such a great structure as a cathedral church bristled. What is odd is the choice of subjects for gargoyles after the fashion, set apparently in Paris, Beauvais, Laon, etc., became general in the Seine valley.

But even today it is not necessary to speak of gargoyles in the past tense, for they are commonly introduced into the exteriors of modern churches and occasionally are still in demand for secular buildings. At Princeton University the new dormitory designed and presented by the class of '79 has been equipped with upwards of forty gargoyles, the work of Gutzon Borglum. It is true that modern construc-



THE IMPERIAL CITY OF THE WESTERN WORLD.

By GUSTAV KÖHNÉ.

(The importance of New York City as the great American Metropolis entitled it to treatment in a separate article in the series "The Story of the States." The article on the State of New York will follow in November.)

FROM the Half Moon to the sky-scraper—there you have the history of New York City, from 1609 to the present day. From the twenty-four dollars paid to the Indians by Peter Minuit in 1624 for Manhattan Island, to the four billions at which it might not unreasonably be valued in 1902—there you have the interesting results of an early real estate transaction.

The thing which to-day apparently is regarded both by residents and visitors as most typical of the restless spirit of New York, and therefore more interesting than even the "Seven Wonders" of the city, is the nearly completed "Flat-Iron" building, standing on the "Flat-Iron," where, at Twenty-third Street, Broadway and Fifth Avenue meet in a narrow point. Built of steel, tapering to a razor-like edge at the apex of the triangular plot, this skyscraper resembles nothing so much as the prow of a huge ship.

Aptly enough it might be called the "prow of civilization." Behind it lies the commerce of the greatest city of the New World, the ship whose stokers are "captains of industry," whose motive power is supplied by the brains of a million men and whose cargoes are the products of the world. When the scantling is removed



The Obelisk in Central Park.

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The Architecture of the St. Louis Fair

certainly one of the lessons of experience is the desirableness, when your turn comes to have a world's fair, of "deaving the general ear" and dazzling the general eye with the proclamation as long in advance as possible.

And then, too, the nature of such announcements in advance as have been made, or at least as have been forced upon

the acreage, or mileage, Fair has been duly imprinted upon the public. It is such as it does not know a Purchase Exposition is twice as many acres as Chicago in 1893, and it was enclosed at it Buffalo in 1901, and "under roof" as were "record" now broken. Greece has seldom been so ed. Every structure is longest or the widest or oted to a like purpose but surely it is known enough in the State of world's fair records in ousness!

all the advertising of this kind, but only the t diffused. There is a an "illustrated hand- sition, written by Dr. eparment, which is a rich set forth what are and attractions of the anger know accurately e is expected to go out o see." But unfortu- of this admirable com- too much confined to e it is least needed. ing more or less au- cils of the Louisiana has declared that it is Fair "to immortalize obvious fact is that, ast, the success of a a spectacular success, the architectural dis- or mars that success, of popular attractive- he buildings count for its inside. It seems e palaces at Chicago

had been quite empty, they would have drawn a far greater concourse than what was to be seen within them if it had been stored in mere unpretending sheds, however well it had been disposed for inspection. A world's fair out of which the architects are to get no credit is a foredoomed failure.

Happily the practice of the Fair has been much better than the theory of the official in question. The plan, like that of its successful predecessors, was arrived at by a consultation of the architects chosen by direct selection beforehand, on the principle adopted at Chicago and Buffalo, of dividing the work nearly equally between local architects and architects from outside. The site selected, or imposed as being in the line of least resistance, was a tract of quite virgin soil, a parallelogram roughly a mile by two, and, if we must mention it, 1240 acres in exact extent, a part of the public pleasure ground, four or five miles, and three-quarters of an hour by trolley, from the heart of St. Louis, which is described as well as called by its name of "Forest Park." The part chosen to be cleared was known as "The Wilderness," a tangle of "brush" interspersed with principal trees, virtually a level, but skirted to the southward and eastward by a ridge which attains a height at one point of seventy feet, rising rather abruptly from the plain. At Chicago the only natural "feature" was the lake. At Buffalo there was no feature which could determine the design. But this skirting ridge is the determining feature of the plan at St. Louis. From its central summit were drawn the radiating avenues which give the "lay out" the likeness of a fan. The central avenue, wider than the others, is the waterway of the broad lagoon, or rather is lagoon for half its length and plaza for the other. Two of the great palaces, those of Education and Electricity, offer, the one the stately colonnades of its wings and the grandiose quadriga-crowned mass of its central portals, the other its huge Greco-Roman arches framed in projecting "orders," to the mirror of the land-locked basin, or of the subordinate canals by which they are completely islanded.

As far outward as these palaces extend, the stream that flows down the opposite hillside in ordered cascades is diverted to the lateral avenues and to the transverse



A DETAIL OF THE MANTEL IN "THE INDEPENDENCE CHAMBER," INDEPENDENCE HALL, PHILADELPHIA, PA.

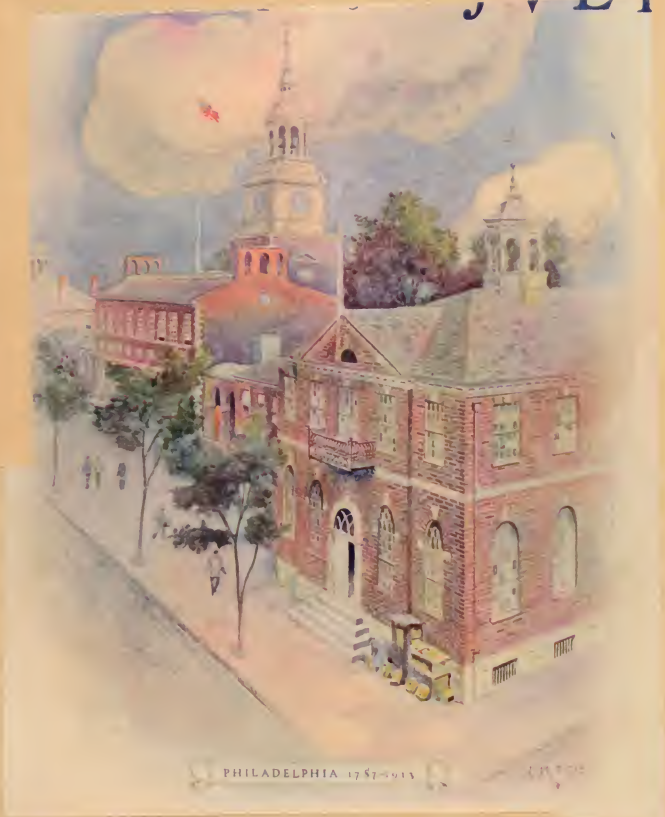


Education Building.

Education Building, reflected in the Grand Basin, nearly morning.



White Hall.



PHILADELPHIA 1787-1913



OWN HOUSE, AT CONCORD, MASS.
HARRY B. LITTLE, ARCHITECT.



A Late 18th Century Kentucky House

By Mary Willis Shuey

THE Revolution found the land of Kentucky pioneer settlement—really exploration. Daniel Boone, Samuel Kenton, George Rogers Clark—it took but a few years, a few leaders, for Kentucky to progress to a state, to a land where brick houses of solid comfort were built, where women kept the manners and the traditions of civilization in a wilderness. The first houses were built according to the Virginia taste, designed like English country-seats.

Liberty Hall, on the banks of the Kentucky River in Frankfort, Thomas Jefferson designed it for his law pupil and friend, John Brown, and it is one of the loveliest examples of Jefferson's flair for architecture. It stands today just as it was when it was completed in 1796, a house square in design, with the deep-set windows and doors which mark the colonial manor-place of Virginia. About it is the spirit of the time in Kentucky; the love for plain, solid-looking exteriors, combined with elaborate interiors. It is built of brick—the native stone of Kentucky was not used until later than Liberty Hall.

All of the hardware of Liberty Hall is an exact

duplicate of Mount Vernon, Thomas Jefferson [loved] accuracy in details, and visited the house when it was completed to see that things had been carried out according to his plans. The house is severe in design, but the beautiful workmanship of its casings and doors, and the exquisite carving in all details relieve it of austerity. The interior is a surprise, to those unfamiliar with houses of its type, for the plain exterior masks the luxurious finish of the rooms. The Cavalier within the Puritan—that is Liberty Hall, a house for sumptuous living, but adapted to a new land.

The doorway is flanked by curved columns which support the cornice, and an arched window above carries out the detail. There is a large hall through the center of the house, and just behind its high pilared archway rise the stairs. This hall opens through to the garden in the rear. The rooms are large, with high ceilings and, of course, open fireplaces. The mantels and the fenders and fire-logs were brought by pack-mules from Philadelphia, and the original ones are still in use. This house stands today as a reminder of the splendor of our architectural heritage here in the South.



A TYPICAL SMALL GREEK REVIVAL HOUSE OF THE FAR SOUTH AT COVINGTON, GA.



ST. JOHNS AT 220 FAMILY CEMETERY, COVINGTON, GA.

Liking ourselves to the magnificence, it is very much the same with the Greek Revival. If we stand too far away from these old buildings we can have no effect upon them or they upon us. If we try to go too close we are sure to be disappointed but, should we get the right perspective on the examples which have been preserved, there is much to recommend them for our present use, and by doing so we can control the movement of their finer qualities into a channel which will find a ready appreciation from the public.

Some of the modern ideas about the Greek Revival, or Southern Colonial houses, as generally referred to by the layman, are so heavily laden with sentiment that, in our suspicions, we are prone to overlook virtues which lie below the surface, and are quite apt to disregard our losses by counting our gains. Is it possible that the pronounced use of foreign precedent, the mimicking of one section of the country by another, the indifference to our one indigenous style, is after all the high road to nowhere? Who can say? We who think we see something intellectually sustaining in the Greek Revival style and its adaptation to modern use, are content to be called "old fashioned", for after all human nature has not advanced very far. It is rather old-fashioned itself.

THE HOME DOORS OF ENGLAND

HE was no doubt a merry man and a proper patron—that Conte di Bevilacqua, who, instead of complaining to Sanmicheli that his doorway was too large, turned the point of his disappointment by the carving of a generous Latinism. Over the too capacious entrance he wrote: "*Pateat janua cor magis*"—"My door is wide, my heart is wider"; as who should say, "My home shall more than fulfill in hospitality the promise of my portals." Sir Henry Wotton tells the tale, and maybe it is his own imagination that invents the disappointment. Who can say but that the wide heart came first and ordained the wide door to lead up to the motto? Be that as it may, Italy, we are sure, had no need to wait for Palladio's day to establish the conclusion that "the principal entrance was never to be regulated by any certain dimensions, but by the dignity of the master;" and that "to exceed in the more rather than in the less is a mark of generosity." Here, at least, is testimony enough to establish as early as the sixteenth century the principle, ever apparent in the architecture of later Europe, though hardly ever expressed—being, in fact, rather a sentiment than an axiom—that doors have a certain freedom from that control which binds the other matters that go to the making up of externals in architecture. That quality which gives the freedom, what shall we call it? Where will the word come from, unless from the least likely of all sources—from Wordsworth, the poet of cottages. "A human door," wrote Wordsworth, speaking, it may be, half at random, or meaning, as is likely, no more than *man's* door, the door of a home. Like all true poets—or what is the same thing, prophets—he said more than he meant, or rather, meant more than he knew, and driven by

meter to a synonym, has given voice, in a small way, to an oracle. *Humanity* is the word we want. It is the key spiritual to the spiritual essence of all doors; it is the quality of which in these few pages I shall hope to treat.

Those notions of grandeur, which are the basis of monumental design, are largely metric considerations expressed in terms of humanity; and the point of measurement, the ultimate criterion, or instrument of valuation, is infallibly, if sometimes unconsciously, the door. In fact, the Palladian dictum that the door is to be proportioned to the magnificence of the owner is one that has found general modern acceptance, though perhaps not exactly in the original sense. A door being primarily an entrance for



SOUTHWOLD, SUFFOLK



Photograph by Hoar and Wright, St. Paul

THE NEW STATE CAPITOL OF MINNESOTA, DOME AND CENTRAL PAVILLION
CASS GILBERT, ARCHITECT

THE WEST MAIN ENTRANCE HALL.



THE EXTERIOR OF THE OLD TOMBS, WHICH WAS THE FINEST ILLUSTRATION OF EGYPTIAN ARCHITECTURE IN AMERICA.



Under this porch, built in 1770, Gen. Gage passed when he commanded the British troops in Boston.



George Washington passed through this doorway when he was banqueted by Gen. Jeremiah Lee of Marblehead, owner of the mansion.



Lafayette went through this door to dance with Gen. Abbot's daughter. It was the doorway to the Assembly House in Salem.

FAMOUS DOORWAYS LINKED WITH THE NATION'S HISTORY



Colonial Patriots and the Country's Oppressors Both Passed Under These Porches



Gov. William Dummer in 1712, when he was Lieutenant-Governor of Massachusetts, went through this door. It was the entrance to his summer home at Byfield, Mass.

Col. Timothy Pickering, who held four Cabinet offices under Washington, entered his Salem home by this door. The Pickering house was built in 1650.



Dorothy Quincy went through this door when with John Hancock, Mme. Hancock and Samuel Adams she fled before the British advance on Lexington, April 19, 1775.



Gen. John Stark used this house at Medford as his headquarters, and from an upper window Mollie Stark watched the battle of Bunker Hill.

Photos by Mary H. Northend.



NEW YORK STATE BUILDING, PAN-AMERICAN EXPOSITION,
NOW THE BUFFALO HISTORICAL SOCIETY BUILDING.
George Cary, Architect.
(Mrs. Whitney's Statue "Aspiration" in foreground)



Leicrains & Canfield, Architects.



N. Y.

Green & Wicks, Architects.



WILLIAMSBURGH TRUST CO. S. BUILDING.
Helms, Hübner & Hübner, Architects.



VIEW FROM THE PARK LAKE. MAIN FRONT AND APPROACH. ALBRIGHT ART GALLERY, BUFFALO, N. Y.

Green & Wicks, Architects.



Court House and Post Office.

Improving country is rare in the four lesser soon as the mark must its Court ag, and any do. Civic pretentious, architectural, in point out place used is the way of affairs ty of very ems, which T under the Taylor, the govern- an example are done union. In this double func- Post Office. derable area ch offers the exercising his mental build- he has no

It is perhaps not very clear why the designer should have seen fit to subdivide the second and third story windows by stone mullions into three parts and in such a way as to render the center divisions practically useless for light-giving purposes, they being mere slits. This window treatment is a case in which the artistic fancy of the designer has resulted in something concretely impractical; he probably felt that the first story being more important than the upper stories, should have larger windows, at the same time the central divisions (which are respectable windows) without the slits, he probably thought looked insufficient to properly light the interior of the building, therefore his solution. If the colonnade escapes the fault of monotony the decorative treatment of the openings is unable to interest us partly on account of its bare hardness, partly because it does not seem to go well with the Ionic columns. The objection to bareness might be extended to the upper members of the order; the attic looks especially bare over the end pavilions; though more ornate but scarcely more interesting is the interminable balustrade over the curtain wall. The inscription in the frieze under it cannot be called happy; it does not fill the space well, and might perhaps have been used to greater advantage in a modified form on the pavilions, which emphasize themselves by their lack of architectural adornment. A French architect would not have been satisfied to leave such an uninteresting silhouette or to employ such a commonplace Ionic order. He could have felt the need of something more appropriate than a flagpole to accentuate the end of his composition; he could have placed some sort of a point of interest over or on the end piers or something on the axis of the pavilion; he would have varied his attic treatment broken up the long lines of the cornice with blocks or consoles or anything to avoid the Eimeriel from which the building does not entirely escape. The excellent setting relieves this im-

WATER SIDE DRIVE, NEW YORK CITY
THESE ARE MERELY SUGGESTIVE.



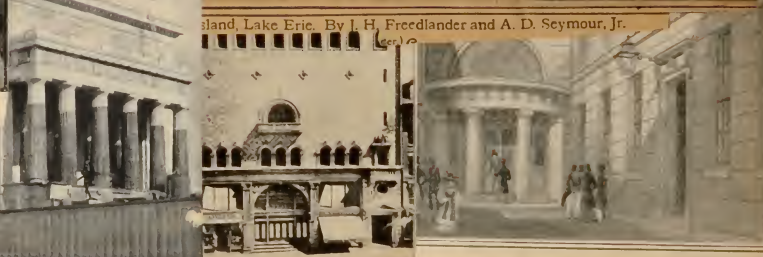
ENTRANCE TO MANUFACTURES BUILDING.



St. Bernard's Plan

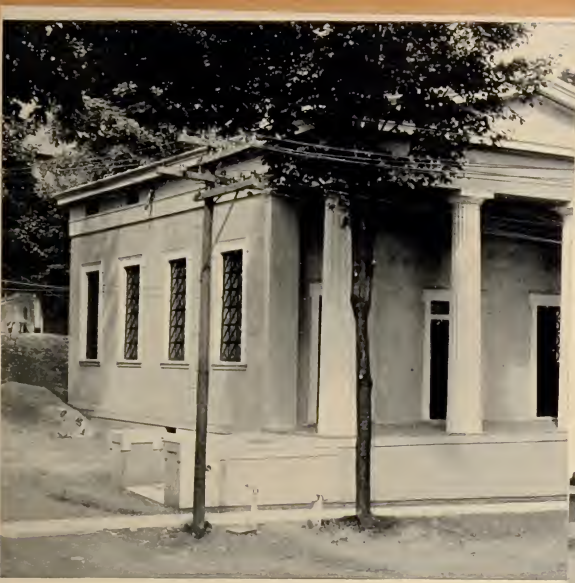


Island, Lake Erie. By I. H. Freedlander and A. D. Seymour, Jr.



REMONTE TEMPLE, BOSTON

THANKS TO THE STOCK EXCHANGE IN 1831.



THE GRANGE, CHAUTAUQUA, N. Y.

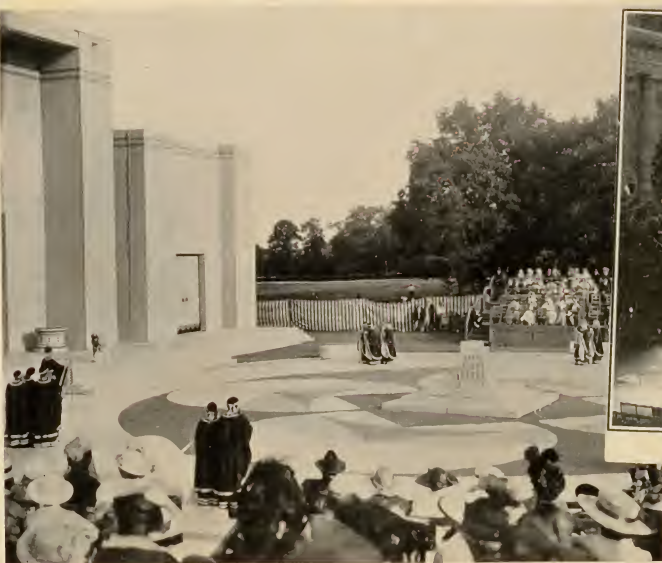


MAIN PORTICO, ALBRIGHT ART GALLERY, BUFFALO, N. Y.

ODGE, BUNKER HILL MONUMENT, CHARLESTOWN, MASS.

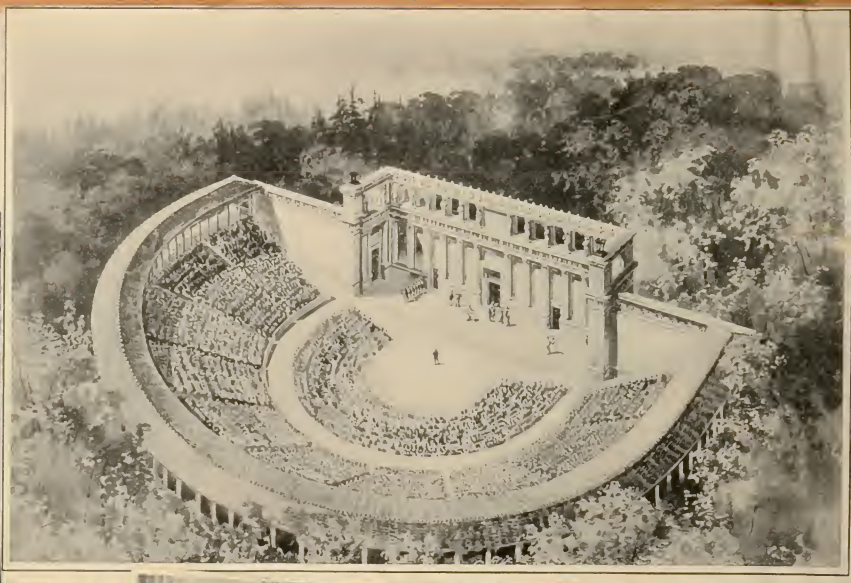


THE ALBRIGHT ART GALLERY, BUFFALO, NEW YORK



THE "IPHIGENIA IN TAURIS" OF EURIPIDES AS PRESENTED AT THE UNIVERSITY
The illustration shows Miss McCarthy kneeling on the portable stage, at the left. At certain intervals in decorative groups, treads the geometric figures of the foreground with mensur

By Courtesy of Academy Notes



PIEDRE AND CENUSE ON STAGE OF GREEK THEATRE AT BERKELEY, CALIFORNIA (see page 214)



The theater, which is solidly built of concrete, consists of two unconnected parts, the auditorium and the stage



The Albright Art Gallery



STATUARY COURT, ALBRIGHT ART GALLERY, BUFFALO, N. Y.

Green & Wicks, Architects.

ed and fifty feet (east
st). The central fea-
the east front repro-
the east porch of the
cum. North and
of this are wings, not
a, with exterior colon-
In these colonnades
the loggie at the north
outh ends there is a
of one hundred and
marble columns—each
olith.
Interior of the struc-
s no less impressive
he exterior. In the
extending nearly
h the building, east
est, is the Sculpture
a lofty basilica fifty-
by seventy feet in
with sixteen columns
ting the roof. Pilast-



ALBRIGHT ART GALLERY

CENTRAL CORRIDOR



CENTRAL PAVILION, SHOWING MAIN ENTRANCE.

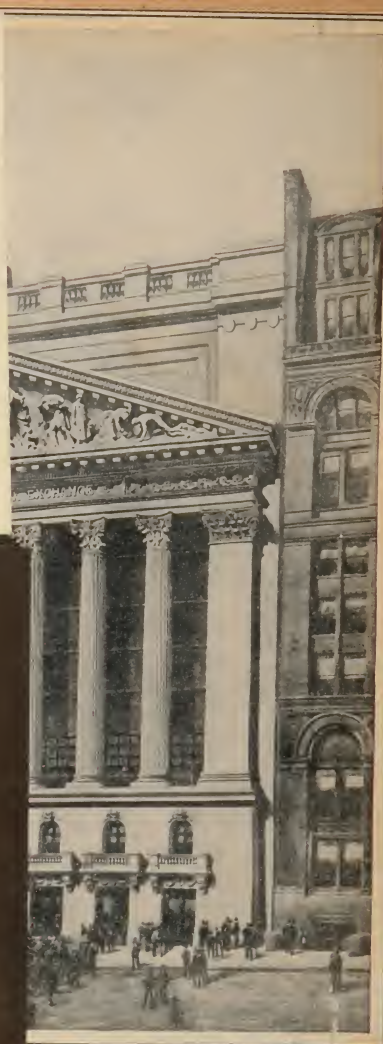


THE NATIONAL LIBRARY.
C. F. Mosnier from a photograph by Handy, Washington

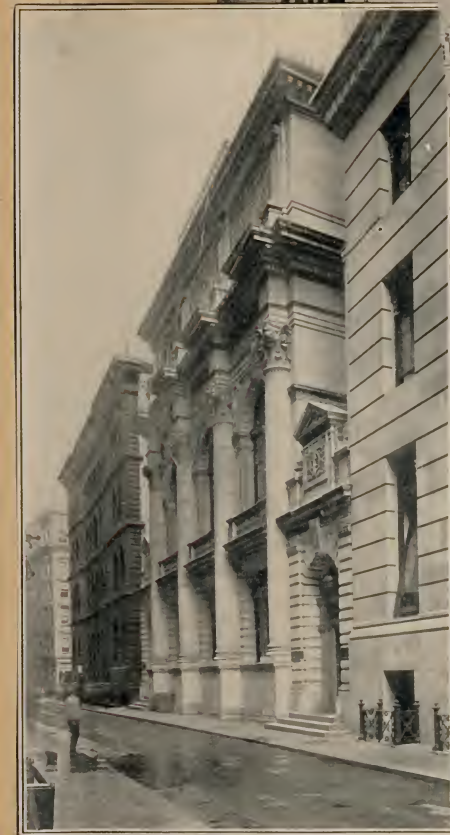


Ferry Building

Polk's Design



NEW YORK STOCK EXCHANGE.



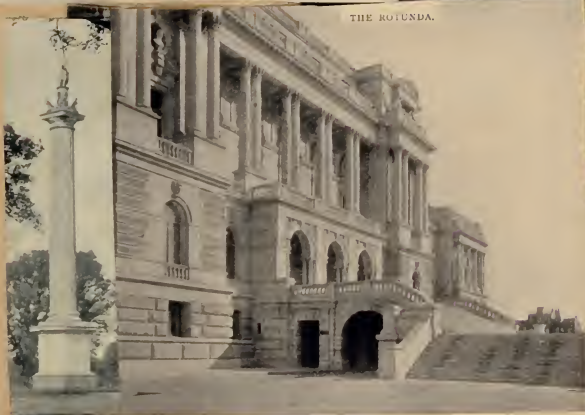
THE NEW YORK CLOTHING HOUSE.



"Battle"



SOLDIERS' AND SAILORS' MEMORIAL MONUMENT, RIVERSIDE DRIVE, NEW YORK



THE ROTUNDA.



THE WEST FRONT.



Gymnasium and Tribunes



OUNTAIN.



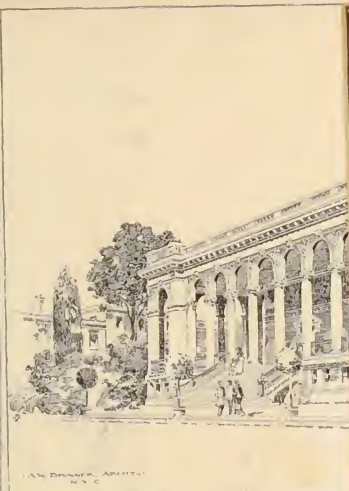
THE LIBRARY FROM THE CAPITOL GROUNDS.



COURT OF SCULPTURE OF THE

parts. The churches on the island are all insignificant in size; even now it is difficult to disentangle their spires from the mesh of factory chimneys and tall buildings, while the only one among them that bulks to the eye from the river at all like an Old-World cathedral — the church of the Paulists — is dangerously rivalled by the grain-elevators of the West Side; these have a basilica-like nobility of their own. It would seem that the commercial spirit must long dominate the civic expression of New York; indeed, the character of its surface, and the unfortunate plan on which it is laid out, combine to make the erection of a really large building impossible.

As we leave the harbor and enter the mouth of the great estuary which calls itself a river (though it really has no right to the name, being, as it is for more than



DESIGN FOR SEWARD PARK PAVILION, NEW YORK.



BATTLE MONUMENT, WEST POINT.



THE CURVED PERGOLAS AND THE ESPLANADE



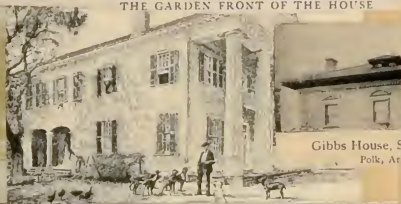
The main entrance to the house is through the quadrangle, in which the marble-trimmed arch marks the doorway.



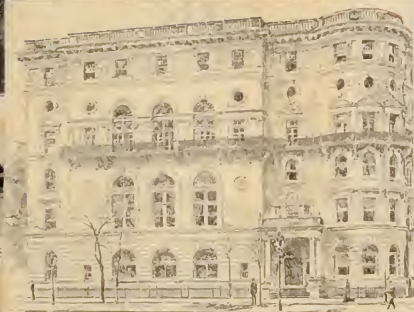
Marble arches of white marble frame the blue Mediterranean, the blue sky, and the white sail of ships, and enclose the loggia, which is presided over by a marble goddess of Spanish mythology.



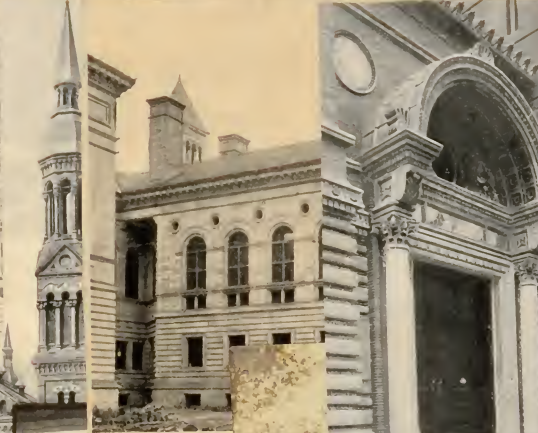
THE GARDEN FRONT OF THE HOUSE



Gibbs House, 5 Polk, Ar.



THE COLONIAL CLUB, BROADWAY AND WEST SEVENTY SECOND STREET



ENTRANCE TO THE DEPT. OF THE ARMY



One of the few opportunities for architectural embellishment.
TOWER OF THE ERCHANDISE BUILDING.
Sears, Roebuck & Co.'s Buildings.
Chicago, Ill.
Nimmons & Fellows, Architects.



SQUARE CIVIC COMPET

A FOUNTAIN IN A PARK. T-square Club, First Mention. By ALBERT KELLEY.



CHURCH OF THE EPIPHANY (1870).
24 Ave. near 21st St., New York.

Photograph by Alman & Co.

The Garden Front and Terrace

The Summer Home of Murry Guggenheim, Esq., Hollywood, New Jersey



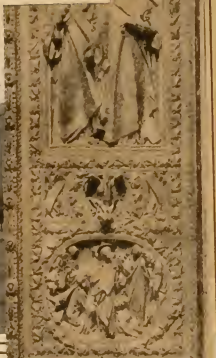
MARK TWAIN'S HOUSE.



Entrance Hall to Library



THE PALATIAL HOME IN SAN FRANCISCO OF THE LATE COLLIS P. HUNTING.



VANDERBILT MEMORIAL DOORS ST BARTHOLOMEWS CHURCH NEW YORK CITY
PHILIP MARTINY SCULPTOR. MYKIM HEAD & WHITE ARCHITECTS
(COURTESY OF HEINRICH BOHARD BRUNES CO.)



OF ART



church of St. Bartholomew's Avenue was built many years very unimposing building. In 1890, however, the condition radically changed by the out of this church of a screen great doorway, with a great and delicate sculpture, and of doorway bronze the whole of Corbousier Vanderbilt died in 1896. In both doorways above the door, and the figures carved upon the front to be considered as closely life, it not in subject, with the figures; for in each case the theme and the carved door immediately show to have been the work of the same sculptor, who has in this way made a single composition out of the doorway proper. When the term "a single sculptor" is used, it must be assumed in meaning to cover the case of the middle doorway where Mr. Daniel C. French had associated with him Mr. Andrew O'Connor. The north doorway is the work of Mr. Herbert Adams, and the south doorway the work of Mr. Philip Martiny. These two and doorways are finished by the sculpture of the archivolts, which are the work of the architects, Mr. Kim, Mead & White, so far as the preparation of full-sized drawings goes, the modelling being then by Mr. Buchler and the carving by Messrs. B. A. & G. N. Williams, who were

NY—26

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ITALIAN GARDEN AT GREENACRES
HANTSDALE, NEW YORK

ADMIRAL of FIRE FLEET

CHIEF KENLON safeguards NEW YORK'S Miles of Water Front



CHIEF JOHN KENLON

His effectiveness ranges from New Yorker, that carries six or "guns," as the firemen call them, for twenty lines of hose and a capacity for throwing of water per minute, to that Low, with two standpipes and eight lines of hose and the low 1,500 gallons per minute. Its effectiveness is merely a hull to carry the heavy and intricate and forcing machinery that to the successful fighting of the water front. The standpipes are effective stream into a space of 400 feet, and 1,500 feet of potency with the hose. The fire crews were formerly under of the engine company command the various districts in which they were organized into divisions under Chief Kenlon, a change that has greatly increased their efficiency. There are three or more fireboats now in course of construction that will be added to the fire fleet as soon as they are completed. The crews of the boats are all members of the uniformed force with the exception of the stokers and two or three of the engineers and pilots, the average being about twenty men to each boat.

The points from which Chief Kenlon most dreads an alarm of fire are along the Hudson, from the Battery to Thirty-fourth street. Along this stretch of river lie many of the great ocean steamships, and on the piers is the most valuable freight that the city brought a loss the water, while the difficulty of fighting a fire is rendered greater by the length of the piers and the narrowness of the slips, the latter being frequently crowded with lighters that furnish a means of communication for the flames.

The next most dangerous place for a fire is along the Brooklyn water front from Atlantic avenue to Red Hook Point, where are great storehouses piled with cotton, hemp, jute, rosin and similar inflammable material.

The admiral of the fire fleet qualified for the responsible position he holds by four years of sea before he began his



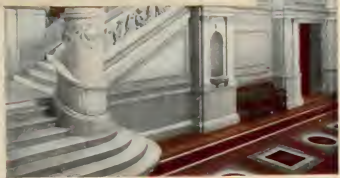
THE NEW



A DINING ROOM ADORNED BY A WAINSCOT, INLAIN SIDEBOARD, MANTEL, ETC.



THE FIRST STORY LOGGIA, "THE BREAKERS" Residence of Cornelius Vanderbilt, Esq., Newport, R. I., Richard M. Hunt, Architect.



THE FIRST STORY LOGGIA, "THE BREAKERS" Residence of Cornelius Vanderbilt, Esq., Newport, R. I., Richard M. Hunt, Architect.



The part-owners in a cooperative house may use the number of cubic feet assigned them as best pleases them—may divide it into two floors, or, as here, throw two floors into one large living-room



The deep, rich tones of the triptech above the mantel vitalizes the Jacobean harmony of oak and stone



THE PUBLIC READING-ROOM, in case of fire

THE PUBLIC READING-ROOM, in case of fire



THE PUBLIC READING-ROOM, in case of fire



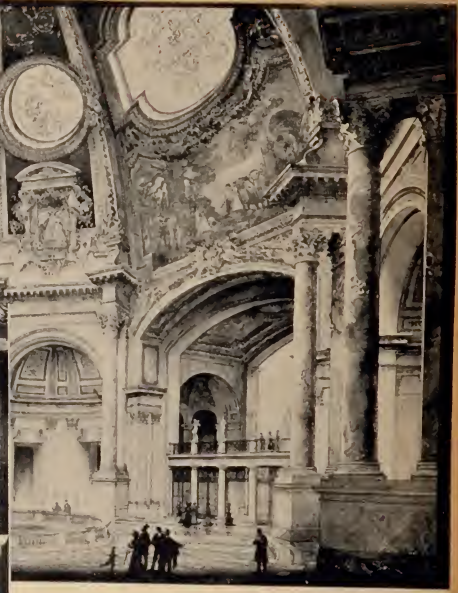
MAIN ENTRANCE

THE INTERIOR OF THE TOMB

GALLERY



THE GRAND STAIRCASE HALL, OF CARBADA MARBLE



rior of Central Hall

M. Bonard



THE HOUSE OF COMMONS



IN THE PORCELAIN ROOM
At the north end of the east gallery. It contains a fine collection



PHOTOGRAPH BY FRANCIS BENJAMIN JOHNSON
NORTH END OF DRAWING-ROOM IN MR. LLOYD WARREN'S FIFTH AVENUE HOME.

the effect of a larger estate is given by a number of oak and chestnut trees which grow near by. It seems very quiet and distant from neighbors to one sitting under the pergola, which projects from the house upon one of the



THE MUSIC ROOM

A great hall eighteen by sixty feet. The mantel



PHOTOGRAPH BY JESSIE TARTAGLIA
The open veranda, which welcomes instead of defies the weather, gives a feeling of intimacy with the outdoor world not to be obtained from a roofed porch. That at the residence of Mr. George Harrington Curtis is made into a veritable garden.

THREE WAYS OF MEETING SUMMER WEATHER ON THREE ESTATES IN THE SOUTHAMPTON CIRCLE OF THE LONG ISLAND COLONY

At the right is an Italian loggia with richly frescoed ceiling from the residence of Mr. Allen B. Boardman. Rubber plants and formal rose trees are used for decoration and the furniture consists mainly of the great hour-glass chairs from Hong Kong, which are the ideal of summer comfort. Great hour curtains of canvas are used in place of awnings.

Italian oil jars and della Robbia plaques give color to the loggia. The substantial columns are of the plainest order and the floor is laid in large square tiles. Beyond the porch are the flower gardens, and from the gardens successive terraces lead to far-reaching lawns enclosed by high box hedges.



THE DINING-ROOM

Its walls are of rough plaster and woodwork of butternut. The mantel, of old Caen stone, comes from a sixteenth century chateau in Italy, and the sideboard, also Italian, is over a century old.



MUSIC

Painted by the artist, Francis at the Mandelstam, Give Club



THE CONSERVATORY BETWEEN THE MUSIC ROOM AND THE PORCELAIN ROOM



NO. 1 EAST 75TH STREET—DINING ROOM

Jas. Gamble Rogers, Architect, New York.



NO. 1 EAST 75TH STREET—GALLERY

Jas. Gamble Rogers, Architect, of Hale & Rogers.



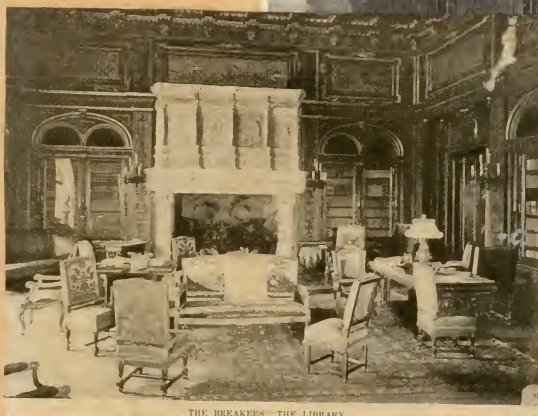
Photographs by Floyd E. Baker

MR. BREESE'S ITALIAN RENAISSANCE MUSIC-ROOM AT "THE ORCHARDS"

Showing the fine old Caen-stone mantel-piece from Italy; the Fifteenth Century tapestry which screens the organ loft; the floor of polished oak-wood covered with a great rug on which rest huge lion and tiger skins; the Italian furniture of the Sixteenth Century; and, in the corners of the room, the high gilded columns which were once the support of the baldachino of a Roman cathedral



views obtained in an instance in which the architect designed the furniture as well as the room itself



THE BREAKFAST-ROOM - THE LIBRARY



Copyright by Mair

THE INTERIOR OF THE CASINO, THE CENTRAL PORTICO OF THE PERGOLA, IN MRS. BRANDEGEE'S ITALIAN GARDEN
Pompeian in color and ornamentation



Washington
1905



STAIRCASE LEADING FROM THE GARDEN TO THE TENNIS COURTS



T. KISCO, N. Y.



BRACE



Photo by



The Lake from the Terrace

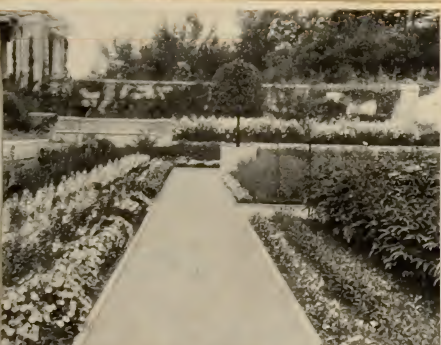
The Summer Home of Murry Guggenheim, Esq., Hollywood, New Jersey



July. Foxgloves passing and larkspurs at their best

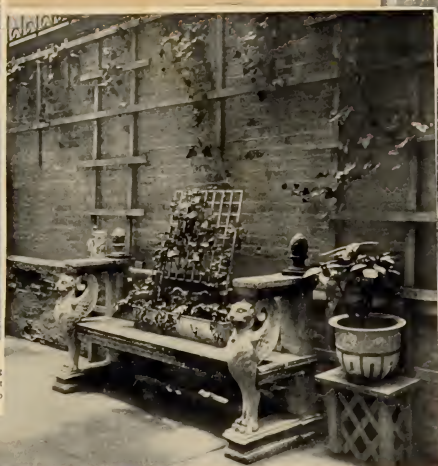


PERGOLA ON MARSTON PERRY PLACE



June. Tufted pansies used for edging a walk

Those at the right, which are passing, are from seed sown in autumn, the plants being kept over winter in coldframes to furnish a short but brilliant display in spring. Those at the left were grown from seed started indoors in February, and, though later, will continue to bloom all summer.



A Simple Green Lattice Against a White Background to Support the Vines



g suggestion of coolness that a water feature gives to a country or suburban home, it is amazing to find how few people take lines. You may perhaps be cramped for sufficient room to make a swimming pool, but there is no place too small for a lily-



A VIEW OF THE SUNKEN GARDEN IN THE WILSON ESTATE



yellow columbines
is practically the only yellow columbine, and has
in cultivation (often two inches long)

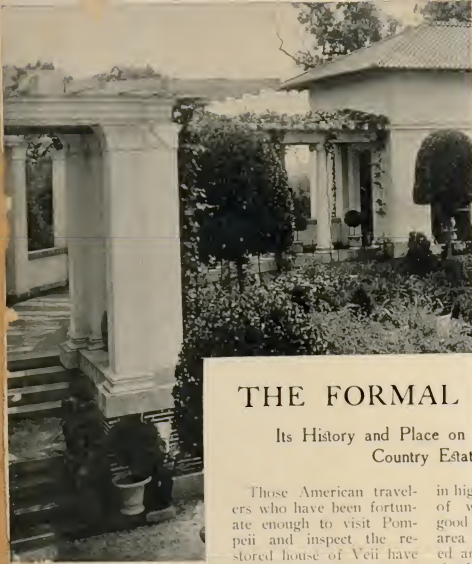


Architecture
in harebell below it



EMERSON RESIDENCE ON EUTAW PLACE

This is one of the best examples of an Italian Garden in this country and contains many works of art collected by Mr. Emerson in Europe



THE FORMAL

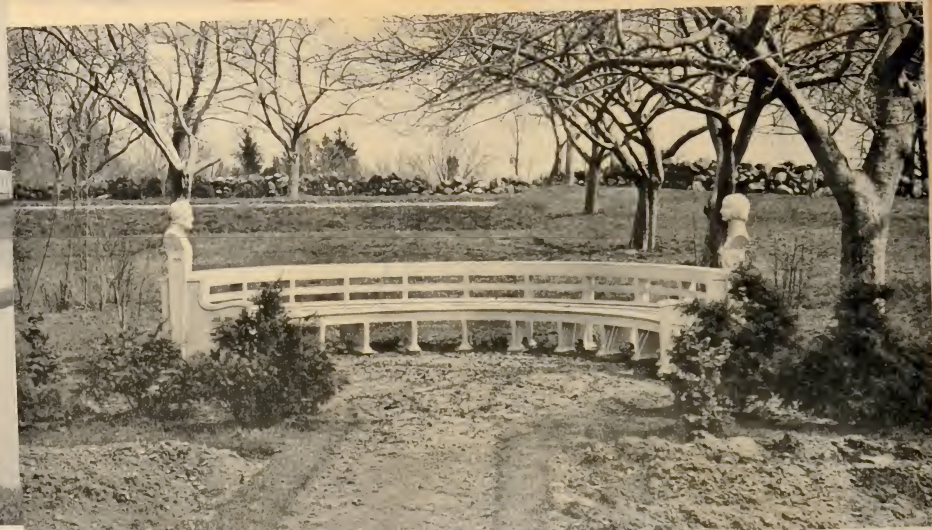
Its History and Place on
Country Estate

Those American travelers who have been fortunate enough to visit Pompeii and inspect the restored house of Veii have seen one of the best speci-

in high of w good area l ed and more a portion of the house proper; but the



Looking Across the Pool to the Wall Fountain



THE GARDEN SEAT



The Brick Paved Terrace and the Swimming-pool Looking Toward the House



The Lofly Terrace Below the River Front is Upheld by a rough stone wall, and is somewhat elevated



THE ITALIAN FOUNTAIN WHICH STANDS IN THE CENTER OF THE GARDEN



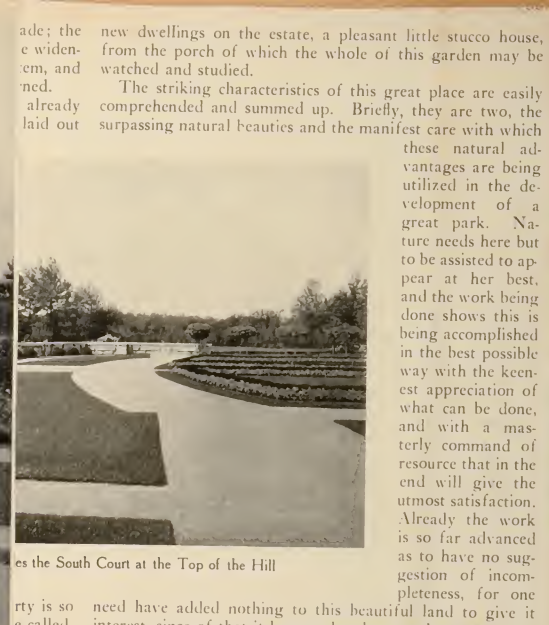
In the city garden a concrete



THE STONE WALL WHICH ENCLOSES THE FORECOURT OPPOSITE THE HOUSE AND ITS ORNAMENTAL POPLARS



"Drumthwacket"—The Fountain



es the South Court at the Top of the Hill



A fountain on a terrace



ring the grove which hides the garden from view until one reaches the pillared resting-place or gazebo. Notice s, the informal edging of the terrace, and the parrot, whose gorgeous colors vie with those of the flowers. tal palaces — con-



A vase fountain



A Circular Pool with a Fountain, Shaded by Stately Trees, is a Special Point of Interest near the Conservatories



An old Italian fountain in an American garden



tal fountain in a stately environment



s garden is not devoid of flowers
see anymore, the best of all white perennial flowers after the phlox has gone



A VIEW OF ONE OF THE LONG GARDEN WALKS FROM THE PERGOLA



untain in the pine woods



THE OLD GARDEN OF SUTTON PLACE



The Pergola and Its Planting

ade; the widening, and need.

The striking characteristics of this great place are easily comprehended and summed up. Briefly, they are two, the surpassing natural beauties and the manifest care with which

these natural advantages are being utilized in the development of a great park. Nature needs here but to be assisted to appear at her best, and the work being done shows this is being accomplished in the best possible way with the keenest appreciation of what can be done, and with a masterly command of resource that in the end will give the utmost satisfaction. Already the work is so far advanced as to have no suggestion of incompleteness, for one need have added nothing to this beautiful land to give it interest, since of that it has an abundance and to spare.

Yet these splendid grounds call for exactly the sort of ornamentation that has been given them. The estate is of considerable size, not vast of course, but large enough to rank among the largest places on Long Island. Its surface is, therefore, of great variety, and that it is on Long Island is itself evidence that it contains much of natural beauty.

The development of such an estate, therefore, calls for more or less individual treatment of the various parts. Variety in treatment is natural here because the natural landscape is itself varied. So Mr. Vanderbilt has attacked his land in a joyous spirit, seeking to improve its natural characteristics rather than to better them. This, indeed, he could hardly do, for his hills and vales, his woods and clearings are as charming and delightful as nature, at her best, could make them. But he has called in his landscape architect to put the note of man.

House & Garden



PERGOLA IN THE GARDEN OF J.



Vol. II: No. 3

MARCH

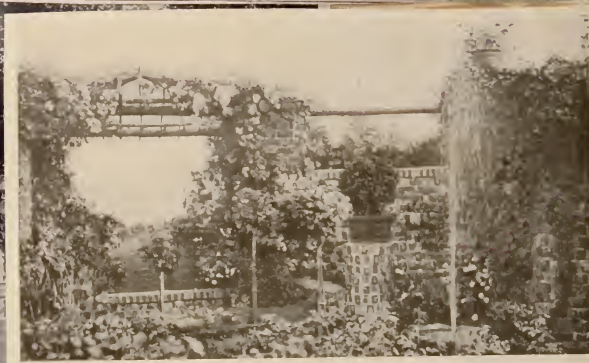
MUNN & Co., Publishers



The gardens serve as the studio of the fourth



PERGOLA OF PINK VERONA MARBLE AND BELL BRASS IN WHITE STONE
Mr. Gu



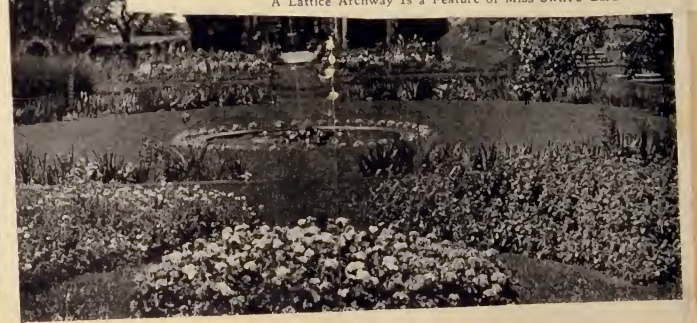
A HILL GARDEN
Grosvenor Atterbury, Architect, New York.



A Lattice Archway Is a Feature of Miss Swift's Garden

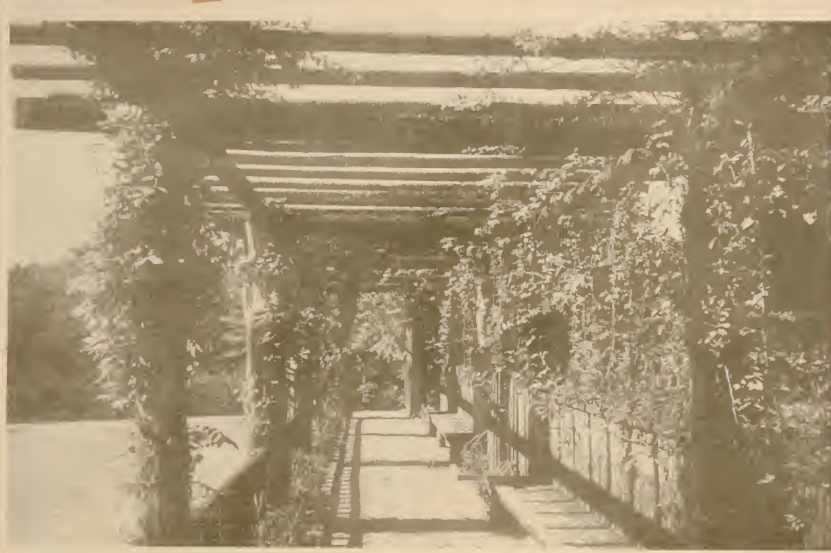


Photo by Baker, of Altman & Co.



A PERGOLA THAT COMMANDS THE VIEW, YET IS

that leads to the Pergola



THE PERGOLA ON DR. CARROLL DUNHAM'S PLACE
 IRVINGTON, N. Y. Olmsted Bros. Landscape Arch'ts.



The Fountain and the Approaches to the Pergola



BECOMES AN INTEGRAL PART OF THE GARDEN SCHEME



THE PERGOLA ON GARDINER LANE PLACE,
 MIDDLETOWN, MASS. Olmsted Bros. Landscape Arch'ts.

Photo by Baker, of Altman & Co.



THE VIEW TOWARDS THE SOUND, WITH CENTER ISLAND IN THE FAR DISTANCE



The Entrance to the Pergola



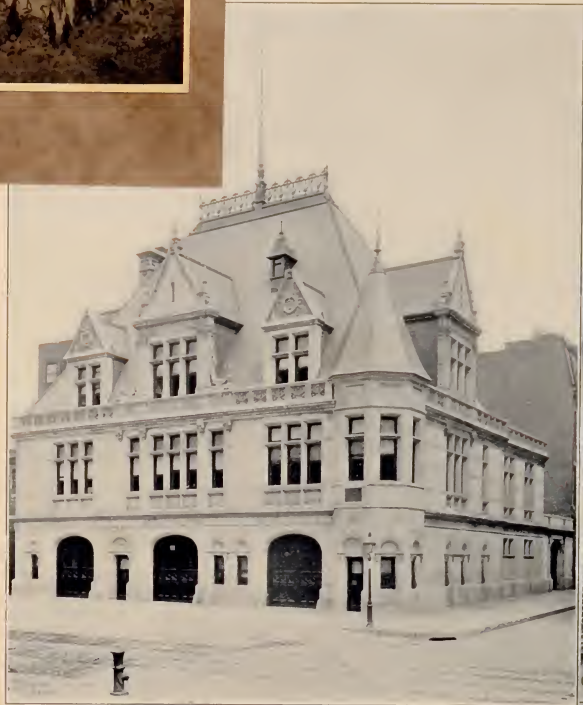
PROPOSED SUMMER HOME OF THE PRESIDENTS
Summit of Mount Falcon—12 Miles from Denver



THE COLT-MORGAN MEMORIAL

Benjamin Wistar Morris, Architect.

Gorham Co.



FIRE ENGINE HOUSE (1885).
Lafayette and White Sts., New York.

N. Le Brun & Sons, Architects.



THE BIG OGDEN GOELET HOUSE IN NEWPORT.

Photo by F. W.



BARNARD COLLEGE



PROPOSED SCHEME FOR THE ENLARGEMENT OF BARNARD COLLEGE.

Charles A. Russell, Architect.



THE NEW LYCEUM THEATRE, 149 WEST 45TH STREET, NEW YORK.



THE ORNATE AND MASSIVE ENTRANCE TO THE NEW YORK YACHT CLUB.



BRONZE MARQUEE, HOTEL ST. REGIS.
Executed by the Hecla Iron Works.

Herr & Tallant, Architects.



A CORNER OF THE NEW PUBLIC LIBRARY ON FIFTH AVENUE, FORTY-FIRST AND FORTY-SECOND STREETS.



THE MARBLE TERRACE AS SEEN FROM THE GARDENS



The Terrace Overlooking the Garden



THE HOME OF ANDREW CARNEGIE, NORTH BROAD AND NORTHERN STREET



HOUSE, ON EAST 35TH STREET



ON PUBLIC LIBRARY, WASHINGTON, D. C.

Askerman & Ross, Architects



A FAMOUS NEWPORT PALACE, SELDOM OCCUPIED, AND NEVER FOR MORE THAN A FORTNIGHT A SEASON, WHICH COST OVER TWO MILLION DOLLARS



"THE MARBLE HOUSE"
Residence of Mr. K. Vanderbilt, Newport, R. I.—By HENRY M. HEST, Architect

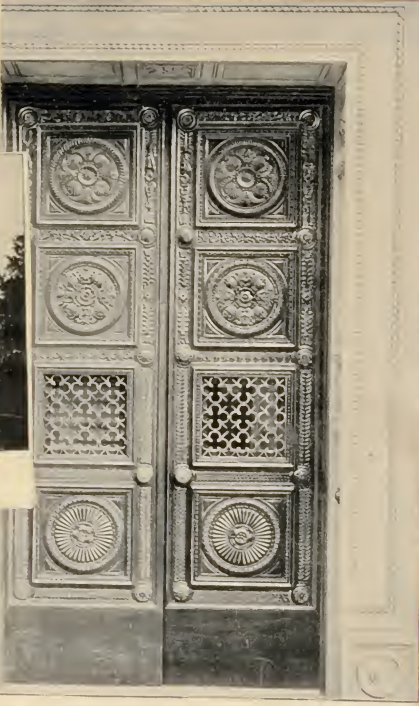


FIG. 108.—DOOR IN VILLARD MANSION.

SAN FRANCISCO CHIEF

Martin to Build Country on at Burlingame

Contracts for the beautiful residence which Walter S. Martin is to erect at Burlingame, Cal., will be in the form of a French pavilion, with loggia and all the four facades will present practically the same appearance. The residence will stand on the most picturesque spot in the grounds, which is a magnificent valley, a serpentine driveway and rose gardens. It is estimated that Mr. Martin will make to his property will be the laying out of the residence to those surrounding the palaces of the Bourbon Kings of Spain, as it is designated on the plans of the architect. The architect's sketches for him having been made by Wright & Polk for



One style of wall treatment is to do background rich embellishments of the



The Main Hall Has an Enriched Ceiling and Mantel Copied from the Antique



DINING ROOM—RES
5th Ave. and 65th St., New York City.



The Staircase is of Palatial Size and Splendor



DINING ROOM MANTELPIECE—RESIDENCE OF COL. JOHN JACOB ASTOR
5th Ave. and 65th St., New York City. Carrère & Hastings, Architects.



LIBRARY MANTELPIECE—RESIDENCE OF COL. JOHN JACOB ASTOR.
5th Ave. and 45th St., New York City.



Dining room, which is the style of the Renaissance. The room is finished. Exquisite almost priceless the cabinet.



ENTRANCE HALL AND STAIRWAY



SEAN COUNTRY ESTATE

the estate of the field, is one of the most beautiful suburbs of New York. It is situated at White Plains, and comprises a tract of 100 acres of rolling hills, thickly wooded and very clear. The estate is about two miles from the city, and as one drives through it, the first impression is the existence of the huge wrought-iron stone posts, the charming little

the entire distance it winds in and out through the woods, here and there revealing a glimpse of pasture or open field, now crossing a rustic bridge, and now passing a stream at times wide enough to deserve the name of lake. This "wood-road," as it is called, is one of the special points of interest at Ophir Farm, and a drive through it seems all too short, when one emerges suddenly into an open field with a full view of the mansion, whose gray walls and towers raise their crenelated coping above the surrounding trees and gardens.

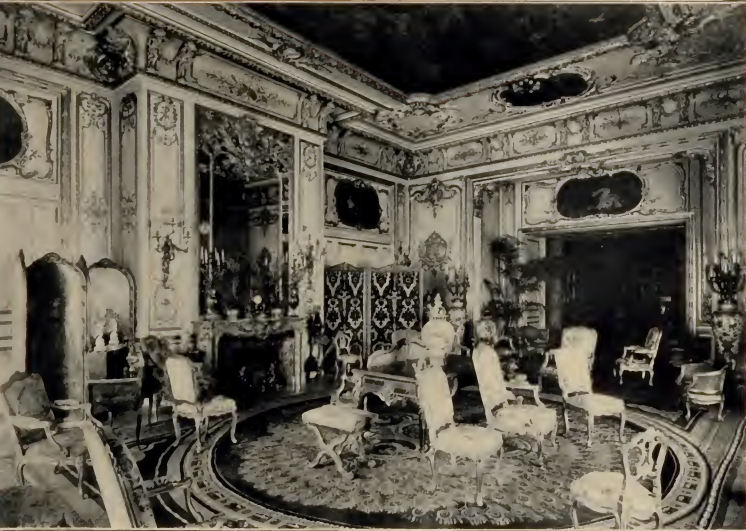
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THE RESIDENCE OF MRS. H. B. GILBERT.
Kirby, Pettit & Green, Architects.



Wall treatment is a formal arrangement of panels relieved by bright spots of color over the background necessitates the gilded and brocaded ornamentation of its period furniture.



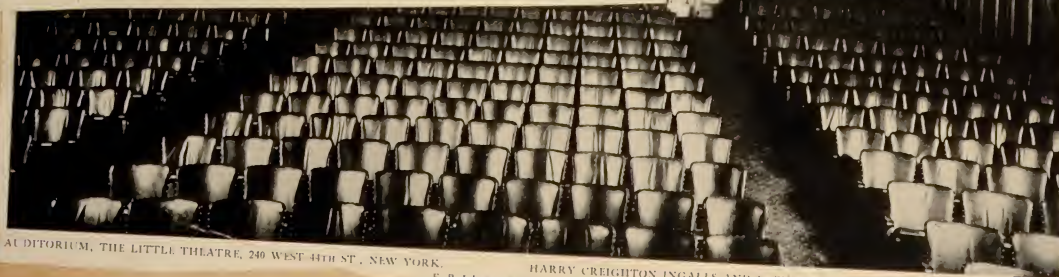
RECEPTION ROOM—RESIDENCE OF COL. JOHN JACOB ASTOR.
5th Ave. and 45th St., New York City.
The late Richard Morris Hunt, Architect.



Astoria Hotel, 5th Street and 5th Avenue, New York City.



DINING ROOM.



AUDITORIUM, THE LITTLE THEATRE, 240 WEST 44TH ST., NEW YORK.
HARRY CREIGHTON INGALLS AND F. B. HURALL HOFFMAN, JR., ASSO. ARCHITECTS.
F. B. Johnston and M. E. Hewitt, Photo.

A cheerful room is the salon at Thugny with its gray-white walls, gold furniture, and light upholstery.



That comfort is not incompatible with accurate French period decoration is proved in this Louis XVI bedroom, where desk, tables, chairs, and couches are grouped in a manner essential to the style.

called "decorator," and you go to a shop and have hundreds of designs of wall paper. Ribbon grass paper design used to decorate the wall of the Colony Club in New York, showing a plain background and furniture. The chest with...



Photographs by Brown Bros.



WHILE THE INTERIOR IS LARGELY COLONIAL IN TREATMENT, THE DINING-ROOM IS OF THE LOUIS XVI PERIOD

MRS. STUYVESANT FISH'S



THE DINING-ROOM, WITH HANGINGS



Photo by Baker of Alman & Co.



MRS. C. B. ALEXANDER'S DRAWING-ROOM



THE GREAT MARBLE STAIR, With classical fluted column



THE RECEPTION-ROOM, WITH ANTIQUE MIRRORS AND WALLS COVERED WITH TAPESTRIES



THE MUSIC ROOM

A modern adaptation of the French styles to conform to the period of the furniture and tapestries



THE GREAT MARBLE STAIR, Photographs by Thompson

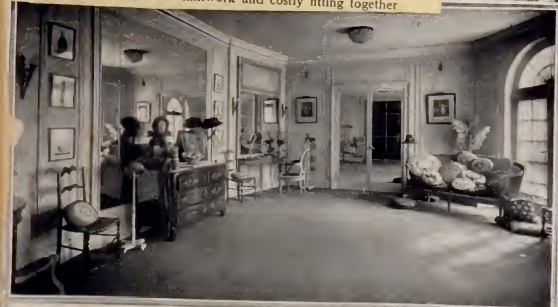
THE FOYER AND STAIR.



Make some central point of interest the situation of a group arrangement. Here the two little tables flanking the fireplace serve a distinct purpose, and the other furniture is readily serviceable for the assembling of guests into a group where conversation is facilitated and the benefits of the fire enjoyed



The chief element of cost in paneling is in the labor. This intricate design means expensive millwork and costly fitting together.



A wood commode flanked by consoles of gold and ivory and ranged against cream-colored walls is balanced by a great bergère with its dainty load of quaint pillows.



is related to the rest



The Dining-Room



Marble Room, Floored with a Mosaic from the Torlonia Palace, in the Summer Home of Ambassador George von L. Meyer, Hamilton, Massachusetts



A Louis XVI Room with Cane Bedstead



The tapestries were



the Main Staircase, taken from the Entrance Door.



Calm panels framing old masterpieces encompass a collection of odd and exquisite bits of art, which, in their beauty and diversity, recall the more intimate apartments of the Petit Trianon.



CIRCULAR MUSIC-ROOM



THE GRAND STAIRWAY IN THE YERKES RESIDENCE.



In court copy of an old Italian wood-panel carries a pleasing and characteristic design of fruit, wreath, and urn.



Much more than a passage-way is this classic hall with its lattice of bluish-green lacquer, its design upon the mantle, and the bronzes given by marble fountain and gracefully seated.



NO. 1 EAST 75TH STREET—RECEPTION ROOM.

Jas. Gamble Rogers, Architect, of Hale Rogers



OF THE WALLS, AND THE GLITTERING CHANDELIER COST HUNDREDS OF THOUSANDS OF DOLLARS.



Gray walls and rose drapes, furniture of the Louis X and therefore mo



A ROOM WITH CLOSETS ON EVERY SI
Designed by Miss De Wolfe



The Dining-Room is Designed in a Severe Louis XVI. Style



The music room, lightly and charmingly paneled, offers perfect comfort in the midst of careful beauty, and affords the wide spaces and long vistas that add to the charm of all that is sung or played



By the middle of its rug, the bedroom of Mrs. Armour sanctions the use of black in decoration, but the black is enlivened by a rose border on the rug, by furniture coverings of rose tulle and rose-printed linen, and by walls of cream white paneling



Because of its size and the great value marble with their inset paintings in gr for the regal furniture of the



The Louis XVI Dining Room in White and Light French Gray



When, on account of its dimensions and location, the hall becomes an important part of the house, it must be furnished more or less as a living-room



this hall afford retreats of more quiet, and the open fireplace or treatment as a living-room



RED WALL-DECORATION IN COLORED MARBLE.



In days of old when knights were bold, sturdy Moors sailed up alongside the facade in their late-rigged vessels and captured monks, monastery, and all



The staircase tower gives interesting variety to the facade.



FRONT, WHERE BREEZES ALWAYS BLOW IN SUMMER



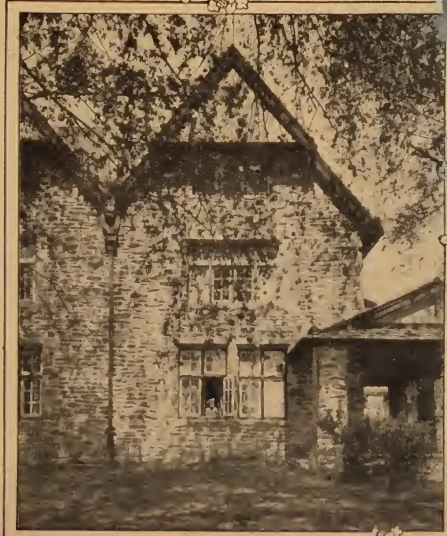
Quaint chimneys, half timbered effects and casement windows, make a charming old time picture.



SOUTH GARDEN POOL



walls, and the inside of this building is as well kept as the house at the opposite end of the court



Front view of Bonnie Crest, situated on the shore of the harbor. Although equal in size to most of the Newport show-places, it still preserves a perfectly comfortable and livable atmosphere.



In the entrance gates Mr. Hastings has given a freer rein to his fancy for color, using terra cotta with the brickwork.



BREAKFAST ROOM—RESIDENCE OF MRS. H. B. GILBERT.
New York, N. Y. Kirby, Pettit & Green, Architects.



ings and the shape of the garden are as in Madison's time

Statuary in the center of a pool surrounded by a group of spouting fountains
A Colonnade Extends along the Western Side of the Garden beyond which there is a Broad Settle. An Urn Carved with Fruits and Flowers Stands on the Inclosing Balustrade

On the Estate of L. S. Couch, Esq., Danvers, Massachusetts



EN WHERE ART ASSISTS NATURE



A double fountain in a pool of water lilies



LY COURT OVERLOOKING A BROAD STRETCH OF BEAUTIFUL COUNTRY



THE GARDEN AT WOODLEIGH
Modeled on an Old English Garden, with Walls, Hedges, and a Sun-dial



Pool and fountain shadowed by trees

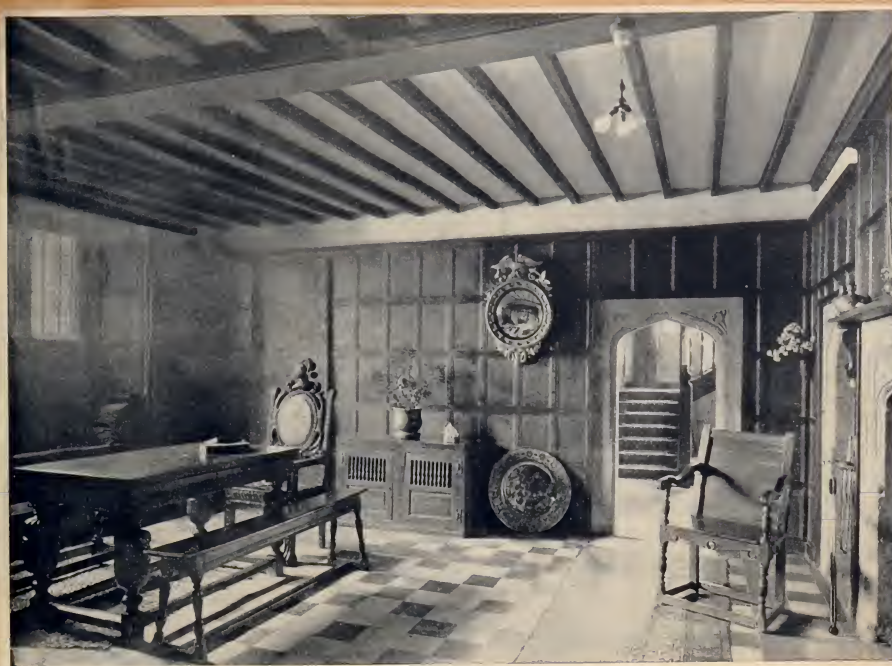


SEAT NEAR THE TENNIS COURT, THE GARDEN, SURREY

PLANNED BY MISS JENNY



A FORMAL GARDEN OF SIMPLE BUT EFFECTIVE ARRANGEMENT
On the estate of George O. Palmer at Port Chester, N. Y.



THE HALL



The hall. The wrought steel grilles at the entrance from the dining room are of fine glass and a striking.

ure of the house. At the dining room end is a Gothic screen.



OMISED"

Mortimer Weldon, Orrin Johnson, Laura Nelson Hall, and Frank Craven in "New York" at the Bijou Theater



ROES HALL

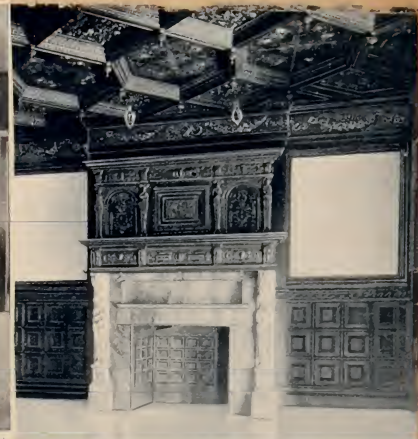


FIG 25,—DINING-ROOM IN RESIDENCE OF J. H. ROBB, ESQ.



From a)

THE GREAT PARLOUR.

(Photograph



Dining-room. Guild of Handicraft Building, Gloucestershire. Restored Norman Chapel. C. R. Ashbee, M. R. A. Architect



IS FILLED WITH INTERESTING TREASURES
nted in the furniture. There are two very handsome old clocks

right wing is the dining-room and breakfast-room; in the left, the library and drawing-room.

The library has a low wood wainscot, with upper walls finished in plain gilt, thus presenting an effective background for the magnificent collection of paintings with which the room is hung. The mantel and chimney-breast are of Caen stone, designed with an elaborately carved upper panel. The fireplace lining is of red brick and the andirons are gilded bronze. All the beams and rafters of the ceiling are exposed, the latter being very closely set, and all have been decorated with small paintings by James Wall Finn, in the style of the Italian Renaissance. The work has been marvelously well



THE END OF THE DINING-ROOM

Panelled in oak to the ceiling and hung entirely with tapestries. The room is a memorial to Mr. Crocker's early home. Since the ceiling



MUSIC ROOM, STUDIO, A. S. ANDERSON, 80 WEST 40TH STREET, NEW YORK.



The breakfast-room has a richly decorated plaster ceiling

done, since it has all the character of an antique ceiling. The window curtains are of red velvet with gilt trimmings, but the color of the room is actually determined by the furniture, the coverings of which are of deep blue velvet or blue and gold. The lamp shades, of deep red, give also a distinctive note to the room. The rug has a black ground, with figures of red, green and tones of yellow.

Directly opposite is the drawing-room. Its walls are completely lined with velvet brocade in white and gold, and are unrelieved by architectural features save for the monumental frame of carved wood, painted white, of the entrance-door, and the mantel of carved white marble that faces it at the other side of the room. The window curtains are of the same material, and the furniture is of the English type, lined with red and white velvet, with gilded frames. The ceiling

so ill at its cases of On. The finished in California redwood. It is, in a sense, a memorial to Mr. Crocker's early home. Since the ceiling surfacing of the designed in great richness with carved pilasters make a monumentally encased in polish of Charles Crocker extremely beauti



The dining-room is paneled and ceiled with California redwood.

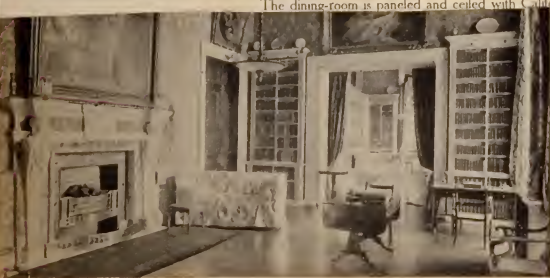


The Drawing-room



THE LIBRARY

With pictures by Van Loo and Le Prince, antique tapestries and clocks, and parts of the camp equipage of Napoleon I.



THE DOUBLE LIBRARY.



The Picture Gallery.



LONGLEAT.
The Drawing-room.



The Library



To an anteroom of rather cold perfection a touch of warmth is given by daintily-colored cushions propped upon a marble bench.



built-in china cabinet and furniture impart a grace to this dining room.



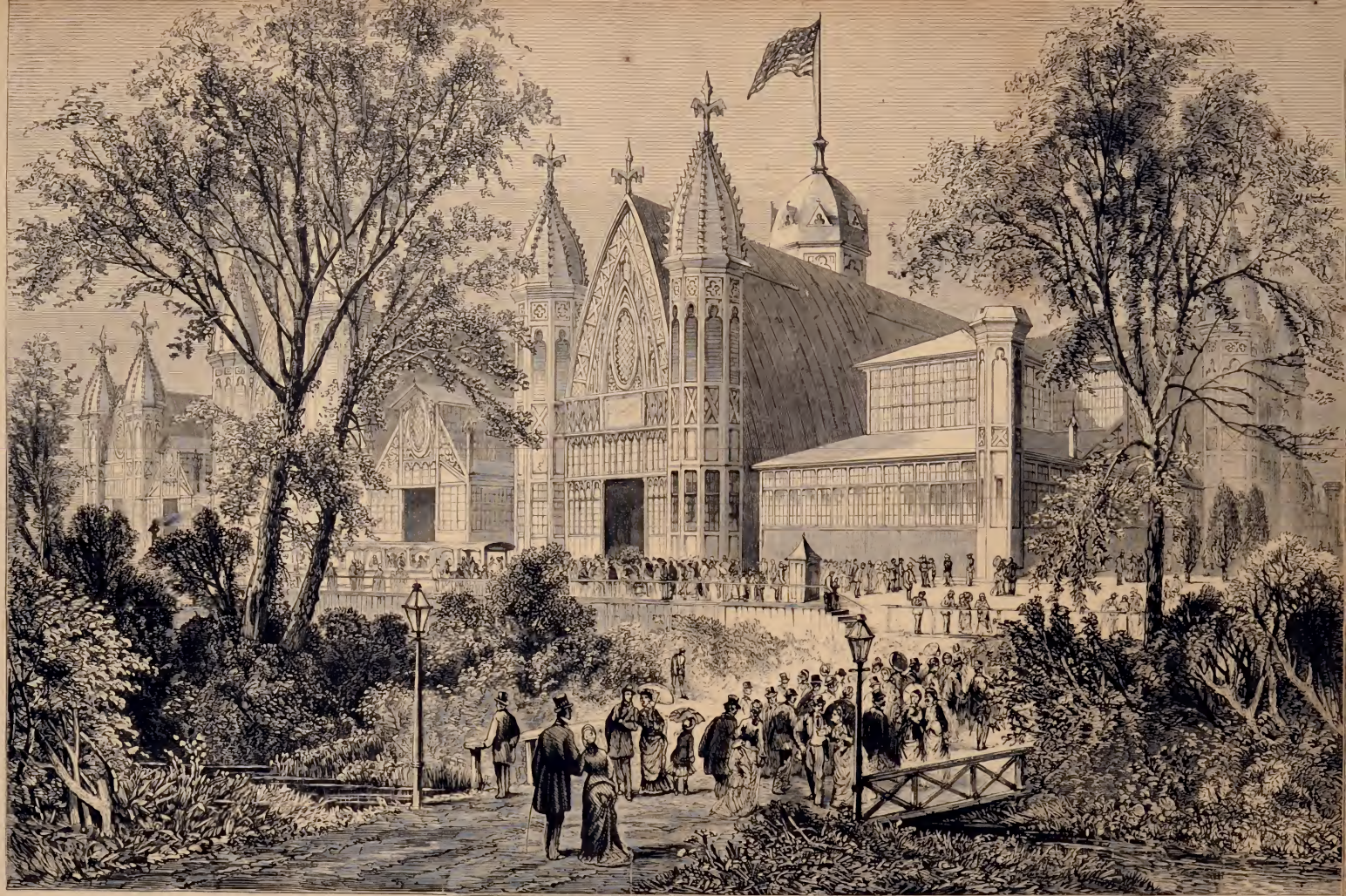
THE CROSSWAYS, STUYVESANT FISH'S RESIDENCE AT NEWPORT—THE BALLROOM.



walls are best, and an architectural treatment supplies interest to such a surface.



The most is made of the small dining-room by papering it in gray and furnishing it rather austere with rare pieces of original Adams.



THE CENTENNIAL—AGRICULTURAL HALL.—DRAWN BY G. PERISSA, FROM A SKETCH BY W. H. GIBSON.—[SEE PAGE 531.]



LYCH-GATE

DESIGNED BY H. V. ASHLEY

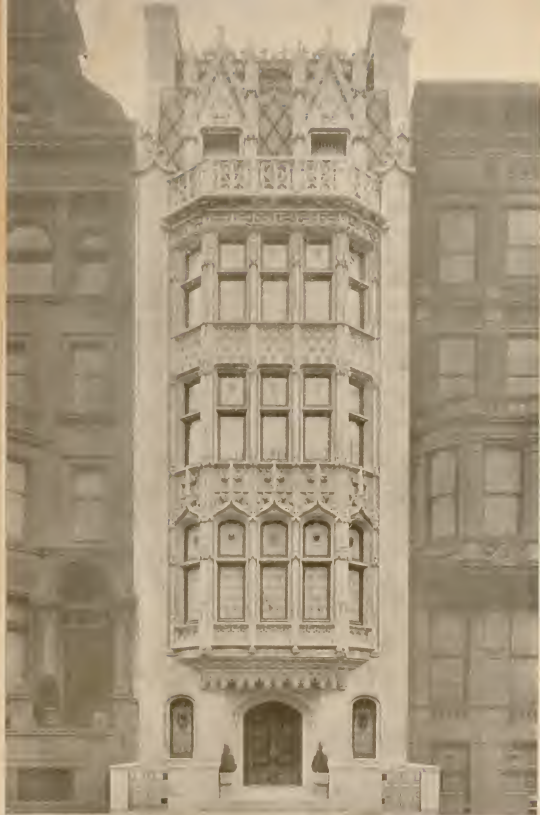


Tower of Trinity Church, New York.



TRINITY CHURCH AND NEIGHBORING OFFICE BUILDINGS





FACADE—THE RESIDENCE OF MRS. H. B. GILBERT
New York, N. Y. Kirby, Pettit & Green, Architects.



CHURCH OF SAINT PETER AND SAINT PAUL,
CHICAGO—ERNEST FLAGG, Architect.



West 40th St., New York.

ST. MARY THE VIRGIN (1895).

N. Le Brun & Sons, Architects.

Dawson City before the winter closes in. The Alaska winter is a weary drag. There are seven months of intense cold, varied by furious snowstorms, beginning oftentimes as early as the latter part of September and recurring until May. Ordinarily snow falls in earnest about

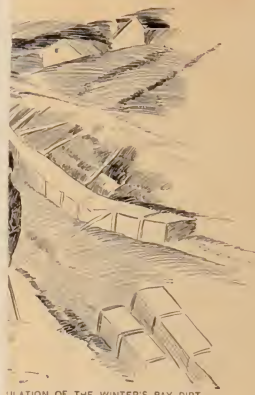


ILLUSTRATION OF THE WINTER'S PAY DIRT.

October first, and by October twentieth ice has formed over all the rivers. The present routes to the Klondike all begin at Seattle. The fare from New York to Seattle is about seventy dollars, and the trip takes four and one-half days. From Seattle there are two general routes to the Klondike. One is by way of the Yukon at St. Michael's, and thence up the river by boats to Dawson City. The other routes are by way of Juneau. From Juneau there are two routes. The better known is by way of the Chilkoot Pass and thence by a long succession of portages and waterways to the Klondike. On this route every pound of luggage must be carried through the pass and at the portages either by the traveller himself or on the backs of Indians or mules. Another route, called the Dalton trail, passes through the Chilkat Pass and over a prairie route either entirely by land to Fort Selkirk or to where the Pelly River joins the Yukon, and thence by water. On this route horses can be used.



The water garden below the mansion

Copyright, 1900, by C. F. Ray



ENTRANCE DETAIL—ST. MARY THE VIRGIN.



GNOLIA FLOWER.



Detail of one of the Biltmore façades

Copyright, 1900, by C. F. Ray



EST., BILTMORE, N. C.—RICHARD M. HUNT, Architect.



East side of Biltmore mansion, with stable to right, bowling green to left, and a glimpse of French Broad valley and Pisgah mountain beyond

Copyright, 1900, by C. F. Ray



CHAPEL OF THE INTERCESSION, NEW YORK



The fireplace shows that the great hall is meant to be at once dignified and livable.



NEW YORK
NEW YORK OFFICE, ARCHITECTS



CHapel of the Intercession, New York
Messrs. Cram, Goodhue & Ferguson (New York Office), Architects



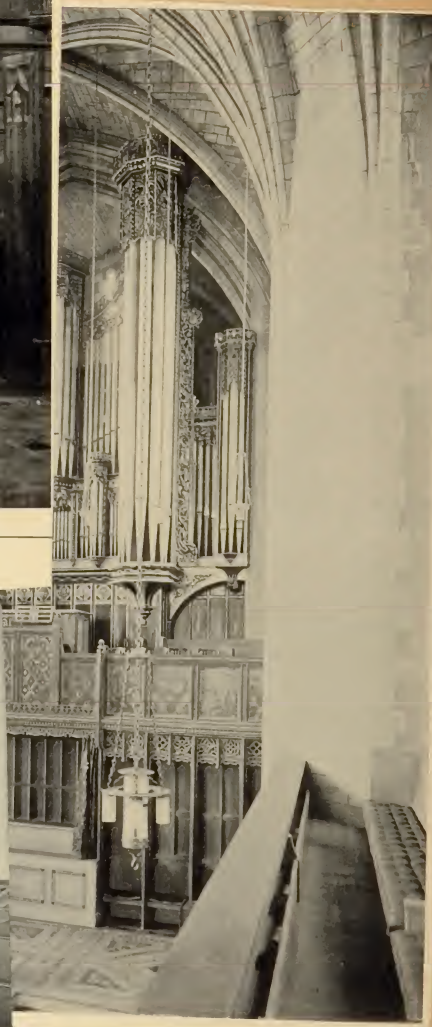
CONN.
TECTS



ST. THOMAS' CHURCH



ALL, CHAPEL OF THE INTERCESSION
GUSON (NEW YORK OFFICE), ARCHITECTS



FIRST BAPTIST CHURCH, PITTSBURGH, PA.
Messrs. Cram, Goodhue & Ferguson (New York Office), Architects



The great hall. This apartment corresponds to the usual living room. It gives an impression of spaciousness, richness and comfort.



A SIMPLE ADAPTATION OF M



Preliminary Study of Choir Stalls and Organ, Ca



Morristown, N. J.

FIG. 96.—INTERIOR OF ST. PETER'S CHURCH.



The variety in the mural decorations and the irregularity of their hanging have done much to relieve the bareness of the plain walls and to "pull together" a room of rather difficult proportions.



THE LIBRARY—RESIDENCE OF MRS. H. B. GILBERT.

"APPLEGARTH."

Residence of Chas. W. Wetmore, Esq., Center Island,
Oyster Bay, L. I.

THE house is very prettily situated on Center Island in an old orchard on the side of a high hill pitching toward what is known as the West Harbor of Oyster Bay and stands about two hundred feet from the water; hence the name of "Applegarth."

The design is Tudor carried out in stucco and half timber work. All the walls are carried up to the second floor level in brick with the exterior faces covered with stucco and the mouldings and ornaments done in the same material. Above the second floor level the building is frame, the exterior walls being done in stucco and half timber work. The house is divided into two parts, the main house and the kitchen and servants' wing. The kitchen yard is surrounded by a high brick and stucco wall having large gates for the admission of wagons. This wall also serves to subordinate and hide to some degree the kitchen wing. The gables of the exterior are ornamented with carved barge boards, carved brackets, and carved finials. The porch has a moulded and groined ceiling with foliated bosses, etc., and ornamental mouldings and spandrels.

The plan of the house, especially the first floor, is simple, gives the impression of spaciousness and has a general tone of quiet dignity and warmth. The entrance faces the road, which is about seventy-five feet from the house, and the dining-room, library and tea-room, and the rooms over them, face the southwest and overlook the Bay. The house is entered through a pointed Tudor doorway executed in limestone. The hall is square and opens to the left into the drawing-room, to the right into the kitchen wing, and on the side opposite to the entrance, it opens into the dining-room. To the right of the drawing-room are the library and tea-room. The floors of the drawing-room, library and tea-room are at a lower level than the floors of the hall and dining-room, thus giving greater height of ceiling.

The main hall is finished with wood ceiling paneled with heavy moulded beams and the walls are treated with pilasters and ornamental plaster tracery, arches and frieze. The stairway is finished with carved balusters and newels. The finishing wood of this room is birch. The walls and ceiling of drawing-room are finished in oak paneling with beams and pilasters and stained with a water stain. The mantel is of limestone and extends to the ceiling and is most elaborately carved with pilasters, panels—which contain crests—



E. S. MILITARY ACADEMY, WEST POINT, N. Y.

MESSRS. CRAM, GOODRICH & FERGUSON, NEW YORK OFFICE, ARCHITECTS



THE PLAZA IN THE CITY

For beauty and dignity San Diego can hold her own with many a larger town that lies to the north and east of her



THE HORTICULTURAL BUILDING

In the foreground are the botanical gardens. The building is of special interest, in that an open-work roof has been substituted for the usual glass construction



HOME ECONOMY BUILDING

devoted to the newest devices and appliances of economy and management



A COURTYARD WITH ITS TOWER

It is indeed fortunate that these exquisite towered and cloistered walls are not to vanish with the close of the exposition



VISTA IN THE GROUNDS OF THE SAN DIEGO EXPOSITION

These buildings, secured by following one style of architecture throughout—the classical Spanish—and by utilizing one material in their construction—reinforced concrete. The soft, relieved by brilliant touches of tile and mosaic, create a sense of permanency and charm which is usually lacking in an architectural group of this character



THE SAN JOAQUIN VALLEY BUILDING

The San Diego exposition is not primarily a show, it tells a story—the story of the great industries of the State, whether agricultural or manufacturing, here to be demonstrated in every process of growth or construction. It is a cultural project in its highest sense



CALIFORNIA STATE BUILDING

Way are of men prominent in the early civil and our history of the State



"MORVEN PARKS" SUMPTUOUS DINING-HALL



copyrighted by V. C. Harris

THE HO

BEAUTI

Combined with

INDOORS and

MAY 1908.



COUNTRY HO

NUMBER

VOL IV

DECEMBER

NO XII



La Ca



One can imagine the cheeriness of rooms having these projecting bays all of leaded glass casements

This charming Italian villa with two acres of land directly on the water at Tokeneke Park, Darien, Conn., is now on the market and can be seen at any time by appointment. The house is constructed of brick and stucco. A feature of the place is the Italian garden and pool. For further particulars, apply to



A BUNGALOW AND GARDEN OF STRONG ITALIAN FEELING AT PASADENA, CAL.

One of the most notable developments of a decade in homebuilding is the increase in popularity of the Italian formal garden. It is especially suited to California conditions, where, next to the Spanish patio, it is the most appropriate style to adopt. These symmetrical flanking wings of the house suggest the formal, and this sunken garden serves admirably to dignify an otherwise uppretentious home.

will take a century or two to attain an inborn instinct for the beautiful. But perhaps long before that time, the Jarvis Hunts of America will have entirely remade the entrances to our villages and towns; and the charm of the English gable and casement and the picturesque and decorative qualities of the German motifs will have been so blended with the best of our own that the third generation will never know the package-box architecture of the present day unless in some old magazine illustration, when it will merely serve as an interesting and useful reminder of things which have passed away.

Mr. Hunt, when asked the "style" of his scheme — said, "A little English, a touch of man, all planned by a Yankee — per- whole thing is that the "Wheatonesque" is buzzing in a number of architectural nets. Boston and New York are sitting and taking notice. Even London, too, the American map, west, east, north or h, that is not in crying need of a real le up, it looks very much as though for time being Mr. Hunt's country resi- dences, his club-houses, and his big business pings would be quite forgotten. Surely, one who can start a movement to reform American town, architecturally speaking, ives bay leaves and all kinds of moni- s — and it is quite possible that he be remembered long after the maker the Wheatonesque scheme will be ed with keen interest, for the real story beginning.



One Thousand Dollars. Brick and Cement Plaster with Half-timbered Work. The Best of the Old Construction is Retained, thereby Reducing the Expense and Adding to the Practical Value of the Plan. This Block has been Given Unity, Variety, and Charm, a Scheme Worthy of Imitation Throughout the Country. (See Text on Preceding Page)

THE LATE CECIL RHODES'S BEAUTIFUL HOME 127

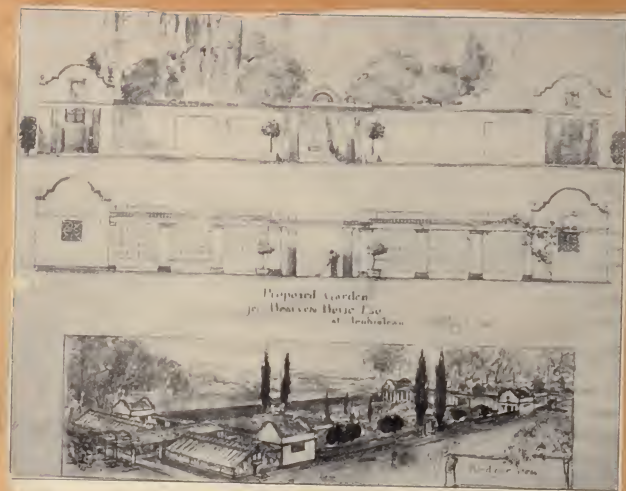


The water gate entrance to "Marsden," Mr. Diering's American castle in Spain begins in the water-lapped rock and rises across a sheer hundred feet of façade to the great entrance hall of the structure.



COUNTRY HOUSE, CLINTON MACKENZIE, OYSTER BAY, L. I.

Clinton Mackenzie, Architect. White Bros. Photo.



GARDENS FOR BEAUVEAU BORIE, ESQ., JENKINTOWN, PA.—WILSON EYRE, JR., ARCHITECT.



ENTRANCE GATEWAY TO ALDEN, THE COUNTRY ESTATE OF MR. NICHOLAS F. PALMER AT PORT CHESTER, NEW YORK



(C) Detroit Pub. Co.

A CALIFORNIAN PATIO

The garden and house which have been made famous as the storied marriage place of Ramona, the heroine of the novel of that name. One of the most beautiful features of the patio is the clump of pampas grass whose feathery white heads are shown near the center of this photograph.

9 x 5
13985
50

Bedroom
Curtains
Furniture
Bedroom

396-2
50

Mr. J. W. Small
Franklin
Me

June, 1907



THE AUSTRIAN EXHIBITION AT THE GRAND PALAIS DES CHAMPS ELYSÉES



The great northwest window in the mural painter's studio lets in plenty of light even on cloudy days. It overlooks the pool



Example of the architectural possibilities in a large room that opens up through the second story to the roof. Another stairway balances the one here visible



The large center work-table with a non-absorbent top is coming to be an important feature



THE NEW BILLIARD-ROOM IN CALIFORNIA REDWOOD



Two studios of the mural painter's studio. This is the largest and loftiest of the three studios, and extends up into the new roof. The other two studios are on the upper floor, facing the house



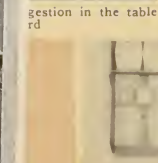
Where beauty has not been confined to the front of the house. The utensil hook-rack is worth copying



Flemish tapestries have been ruthlessly cut to fill wall-spaces and cover the chairs. The table glitters with the gorgeous service of silver gilt



A modern kitchen with all the luxuries—tile floor and side-walls, open plumbing and a built-in range



A rival of the kitchen closet shelf in keeping with pure food laws a pivoted flour barrel under the dresser shelf

Table covering in glass

99 F.
12740
30"

Shades.

John
15987
50

Positive

3619-9

3619-2
52"

Albums

3619-11

Photographs

For Mr. Sanders
New London Conn.
Jas. G. T. Evans

John

99 F.
73508.
31"
111

3619-12

3619-2

99 F. 21108

Cherry
3619-17

3619-20



Photographs by Harry Contant
 IN THE ENTRANCE HALL ALSO ARE THIS BEAUTIFUL COROMANDEL SCREEN AND SOME OLD CHINESE PORCELAINS
 For the Chinese panels of the hall Mrs. Landers has designed a frame in which she has employed a Chinese motif of the mirror shown above



SEVENTEENTH CENTURY TAPESTRIES AND JAPANESE CURIOS



An old print shows the scene of the "Mary" garden, with the "well of living water" and other symbols from the stories of the Virgin

W. H. M. 1123-56

At home

Back Furniture
 Bridge Furniture

At home 9255

At home 4806-484

At home 9266

At home 9253

At home 9259

At home 5265-3562-13
 At home 5265-3562-7

At home 5311-13867-5

M. F. 1881
 X. B. 1881
 Mrs. Landers, New London, Conn.
 At home 1881

American Homes and Gardens Garden Competition

FIRST GARDEN PRIZE OF
E HUNDRED DOLLARS

Won by Charles J. Pilling, Esq.
Lansdowne, Pennsylvania



One of the Artistic Nooks in the Garden Owned by Dr. Jokichi Takamine Near St. Josephs, Sullivan County.



placed by referring feet in width and h, in other words, within a few miles es; no description e; all that is writ- o the grounds.

garden eight years ago was neglected and not used. The natural advantages at that time were three large trees and a spring of clear water that came out of the ground and immediately went back and ran away under the ground; the surrounding country is a beautiful valley. From these conditions evolved the garden shown in the accompanying photographs.

of the usual lawn, showing croquet-side. This por- out fifteen years, ck half, or what, desirable portion. Rejoining back of the turn in the driveway, a path leads aths. This back-

It is essentially a rough natural garden, with hundreds of azaleas, ferns, evergreen trees and dwarf maples growing between and covering the moss covered rocks. While this back portion of the garden covers only about one-half an acre, its perfect proportions make it seem very much larger. The rock construction was done a little each year, as most of the planting, covering a period of six or seven years, but most of the work was done in the spring and some of it



Fig. 4—A home-built lantern



ete linings of the ponds are concealed by rocks and growing plants

Rejoining back of the turn in the driveway, a path leads aths. This back-



Lotus and water-lilies in a Japanese garden on a 95 x 205 village lot in Pennsylvania



Fig. 3—A purely Japanese design



A plain type of wooden bridge



and Japanese maples



Characteristic Japanese Bridge Over One of the Miniature Lakes (Now Empty).



A favorite type of stone bridge



Photograph by H. M. K. K.



atched the gate in the north. My fences were made of bamboo fishing poles tied with rough hemp rope"



worn wood from an old junk. se exhibit at St. Louis



A room, lantern and bridge

Plant

Stachys #1

Fabric

Same linen as Curt on desk

Stachys Curt 22x48 - 31" wide
9x17

Stachys Curt 22x48 - 30" wide
36x19 - 30" wide
Same

Stachys #2

Fabric

Same linen as Curt. under seat.

Fringe

Stachys #3

Fabric

Stachys same as Curt. under seat.
Stachys Curt 36x19 - 17" wide
36" wide

Stachys Room

Fabric

Stachys same as Curt. under seat.

Stachys Curt and
Stachys Curt 36x19 - 24" wide
36" wide

Stachys Curt and Curt
Stachys Curt 36x19 - 24" wide
36" wide

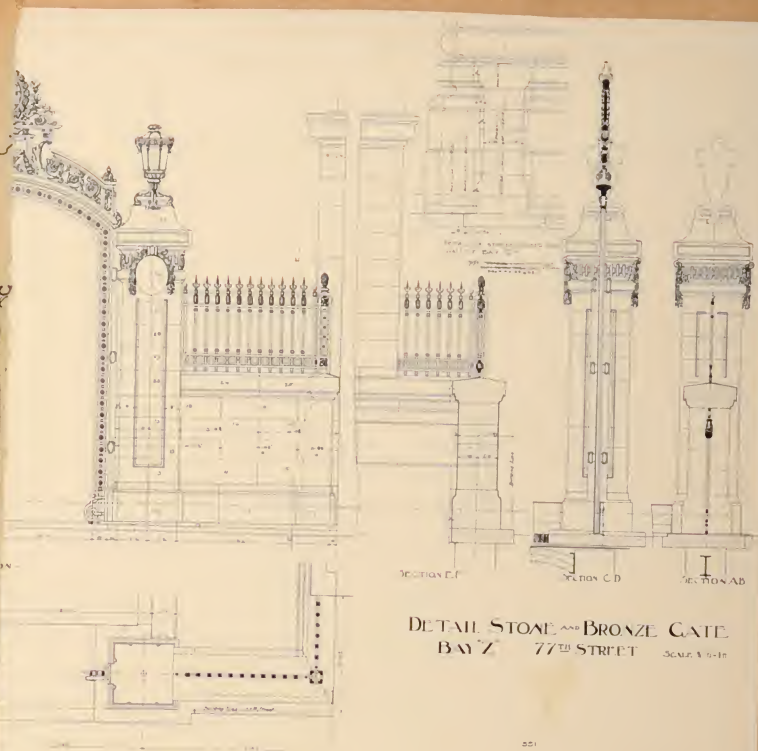
Stachys Curt 48x19 - 30" wide
36" wide

Stachys Curt 36x19 - 24" wide
36" wide

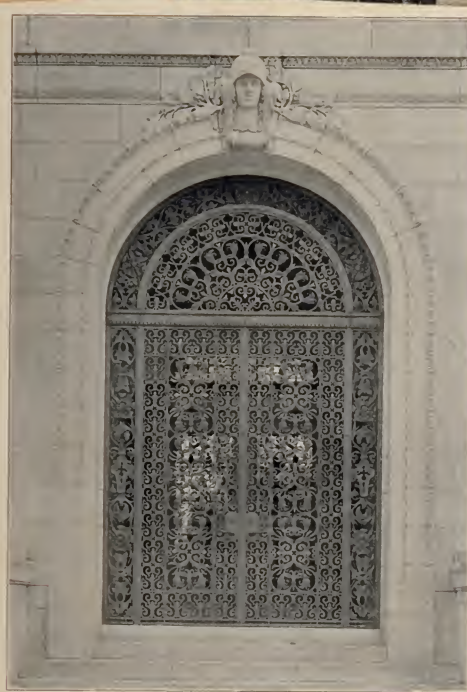
Stachys Curt 36x19 - 24" wide
36" wide



GLIMPSE THROUGH A GATEWAY



DETAIL STONE AND BRONZE GATE
BAY 77TH STREET
SCALE 1/8" = 1'-0"



BRONZE ENTRANCE DOOR - COL. MORGAN MEMORIAL, HARTFORD, CONN.
Reuben Warburton, Architect



LD IRON GATE, CHARLESTON



NEW YORK RESIDENCE DESIGNED BY THE LATE RICHARD M. HUNT—THESE WERE CAST IN A SINGLE PIECE.



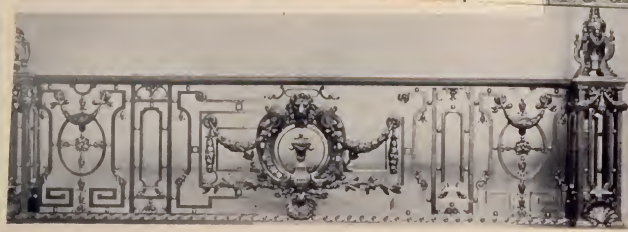
WORK IS THE ORIGINAL WORK OF THE ARCHITECTS



OLD NEWELL-POST.



Austrian, Modern



OLISHED STEEL STAIR RAIL - RESIDENCE OF GEORGE VANDERBILT, ESQ., NEW YORK



Wm. H. JACKSON COMPANY, New York



ROBERT





DETAIL OF ENTRANCE, RESIDENCE, ANDREW CARNEGIE, FIFTH AVENUE
Babb, Cook & Willard, Architects. Wertz Bros., Photo. Bronze Entrance Doors



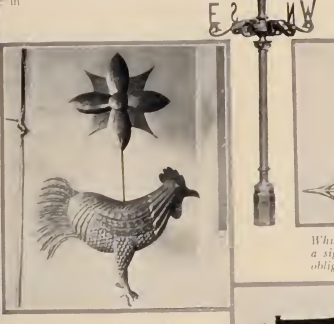
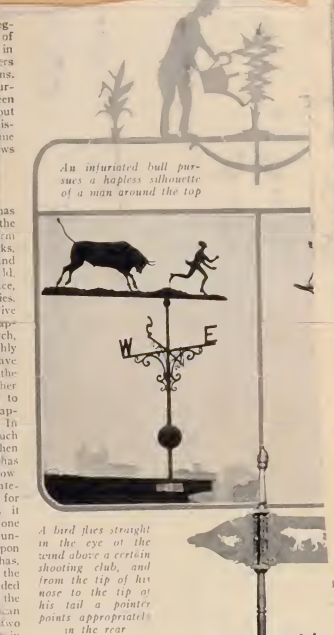
ORNAIMENTAL IRON SCREEN, BELMONT CHAPEL.
Heins & La Farge, Architects.

THE VAN WICKLE MEMORIAL GATES, BROWN UNIVERSITY, PROVIDENCE, R. I.

Hopkin & Ely,



IRON ENTRANCE DOORS, RESIDENCE OF ARCHER HUN
Designed by WATERS, NICHOLS & CROWNSHIELD



BRONZE DOORS, MAIN HALL, SECOND STORY, U. S. CUSTOM HOUSE, NEW YORK
Cass Gilbert, Architect



ENTRANCE TO THE MORRIS MEMORIAL
William Wistar Morris, Architect
Wrought Iron and Bronze Entrance Doors, The GORDON Co.



DOOR GRILLES, MADISON AVENUE, NEW YORK



MAJES MEMORIAL GATE—COLUMBIA UNIVERSITY (1898)



BRONZE GRILLE, EXECUTED FOR CLAUIS SPRECKLES, SAN FRANCISCO



Bronze Entrance Doors, Residence, H. M. J. Jagger, Palm Beach, Fla.
Carrere & Hastings, Architects



BRONZE DOORS, RESIDENCE, A. R. Allen & Galloway



While appearing a signal to obligingly in

A weathercock whose weather-vane has had an eye to windward ever since the seventeenth century

Chauflentless, guided by the Hand of Providence, a ghostly car tours the atmosphere above a garage

was an art where vane makers every-day utility fashioned by the and interest, and present day have which made the tractive, and end

After Black House
M. F. Plant



The Gateway



An Arched Gateway



Triple Gate

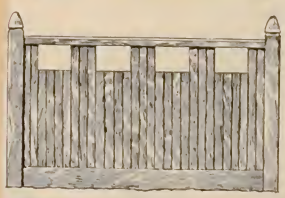
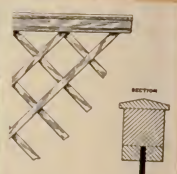


wood fences that have a little more attractiveness than

Sox. The garden's contribution to the individual's welfare is acknowledged, happiness, the joy of creating something beautiful—these are but a little with which the garden rewards its devotees. But the community that where there is a concerted effort in horticulture. The garden club is in neighborhood betterment. Here is a true story of the work of club and its accomplishments. What the members actually did should be to all who love garden and a guide to the ways and means of improvement and beauty.



The Gate Ajar



shutaway style used everywhere



Why not make fences beautiful? Suggestions for



Washington's Life

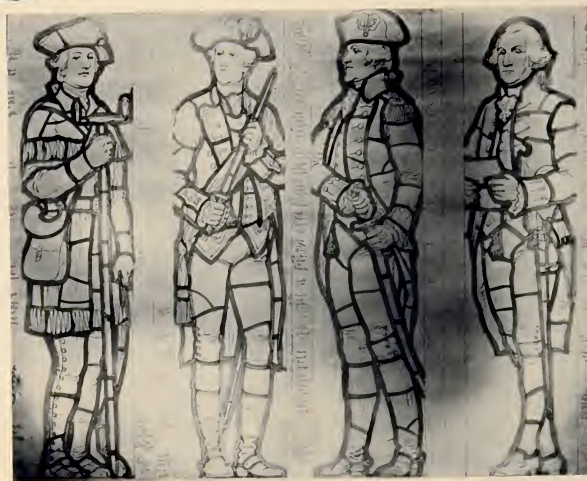
PICTURED IN MEMORIAL WINDOW

Cartoons from which
designs in leaded glass
were made for the
Washington Memorial
Chapel at Valley Forge

Zantzing, Borie
and Medary
Architects

Saving the army
at the Battle
of Long Island

At one end of the chapel
is the George Washing-
ton memorial window, car-
toons for part of which
are reproduced. At the
other end, over the altar,
is the Martha Washing-
ton window. Other me-
morial windows are at
the sides of the chapel.
The windows were de-
signed and executed by
the D'Ascenzo Studios

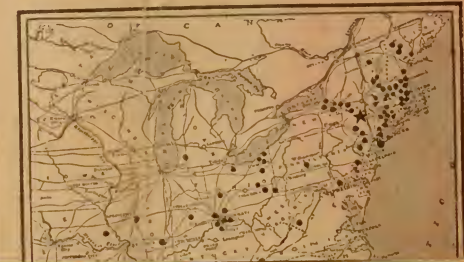
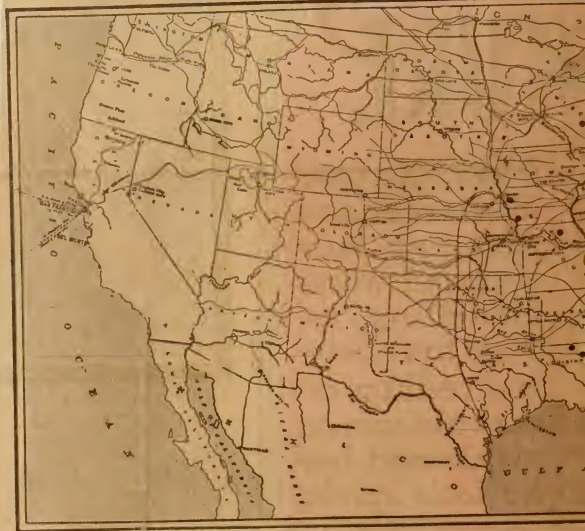


Young Surveyor . . . Virginia Colonel . . . General of the Continental Army . . . President

FOR FEBRUARY 1932

THE GREAT LIVING

DISTRIBUTION BY STATES OF
THE FOREFRONT OF AMERICAN THOUGHT
OF THE PRESIDENTS AND SECRETARIES



Charles W. Fairbank, N. H.
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J. C. Beveridge, Ind.
J. E. Burdick, N. D.
H. C. Burrows, Pa.
W. C. Cresswell, N. Y.
H. Carter, Okla.
W. C. Clegg, Ark.
N. C. Clark, Mo.
W. A. Clark, Pa.

was found to be
land, which has
been trained



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GEOGRAPHICAL

AND THE SCULPTOR ST. GAUDENS. 199

bottom this summary: "They are intensely human." The qualities of the negro soldiers were simply human. They were capable of fatigue or ardor, of cowardice or courage, of grumbling or cheerfulness, very much as white soldiers would have been in their place. If it is necessary to scrutinize more minutely, it is possible to say that they were more enthusiastic under excitement, and more easily depressed; more affectionate if judiciously treated, and more sullen and dogged if discouraged; more gregarious, and less prone to individual initiative—and so on with many other minor differences. Yet even these generalizations would be met by so many scattered exceptions as to be of subordinate value. Every regimental or even brigade commander comes to know after a while who are the men in his command who covet danger, who are the men who simply face it when it is inevitable, and who are the men who need watching lest they actually flinch; and all this is equally true, whether they be white or black. "Two o'clock in the morning courage," in Napoleon's phrase, is a thing that belongs to the minority in every race; and it is probably no more abundant, and yet no rarer, among black soldiers than among white.

Two peculiar traits of the black troops grew out of their former state of servitude. When serving on their own soil, or even on a soil and under conditions resembling their own, they had the great advantage of local knowledge. They were not only ready to serve as guides, but they were virtually their own guides; they were serviceable as Indian scouts are serviceable; they could find their way in the dark, guess at the position of an enemy, follow a trail, extract knowledge from others of their own race; and all this in a way no white man could rival. Enterprises from which the bravest white men might shrink unaided could sometimes be safely transacted by black soldiers, or in their company. Again, they had to sustain them the vast stakes of personal freedom and that of their families. Say what one pleases,



COLUMBIAN MEDAL: ACCEPTED DESIGN

"SUNSET." FROM THE PAINTING BY CARL MARR



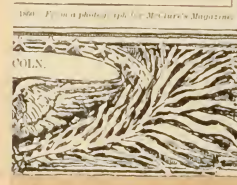
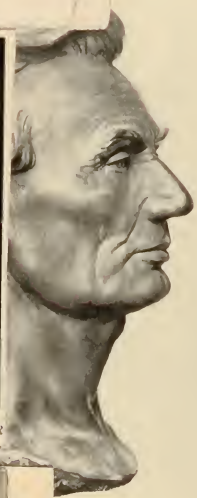
ne differences, less took any more. Command the quester fighting was soon id these curse, the st qualie them. of a good nsists in line and n; and ing one third, where the race ele s in, did not in this case involve ference to affect the result with ness. It was like asking whether dack eyes or with blue eyes made soldiers. Perhaps the best thing as the answer given by General er receiving a long series of quest them from some benevolent come bade his secretary draw a pen he interrogations, and write at the



ITS BUILDING, PANAMA-PACIFIC EXPOSITION MR. BRUNO L. ZIMM, SCULPTOR



"THE SPHINX" SEPULCHRAL MONUMENT, BY L. BISTOLFI



PAN-AMERICAN EXPOSITION FREDERIC MACMONNIES



BY MISS FLORENCE WARD



BUST OF EDGAR ALLAN POE, BY GEORGE JULIAN ZOLNAY



MONUMENT TO LUGHI KEY



HOPI MATRON

Copyright, 1900, by Wm. J. Baer
"DAPHNE," MINIATURE PAINTING, BY WILLIAM J. BAER

STUDY FOR FLYING FIGURE BY HERBERT J. DRAPER

which were influences of last, after Mr Draper saw decided that should be an red, cold grey. The illust these notes to form a ju of Mr. Drap no doubt th widely appr great advan he has do

A few words may now be said about the technique. The canvas was well grounded with silver-white (blanc d'argent), and the medium used for the painting was paraffin wax dissolved in spirits of turpentine and spike oil. The modelling was obtained not by light and shade, but by colour, a dual illumination being adopted; and note, too, that Mr. Draper made skilful use of that process of cross-hatching which had been

There was a time when Mr. that character which is soo tinent in any good school a certain prettiness of as structural vigour, firmness that the artist had stu Schools and had acqu of English figure dra

"HOW SIR LAUNCELOT FOUGHT AND SLEW THE DRAGON" PANEL BY LAWRIE AND ATKINS

STUDIES FOR "WHITHER" BY BYAM SHAW

TIME SKETCHES BY GILBERT ROGERS (LIVERPOOL, MOUNT STREET)

TIME SKETCHES BY GILBERT ROG

"EVE" FROM AN UNFINISHED PAINTING BY T. MILLIE DOW

STUDY FOR FRODO

BY HAROLD SPEED

paration for a more prolonged visit later on. Then he came back to Rome and, after a week's rest, started to walk through Central Italy to Venice, sketching as he went, and visiting on his way Orvieto, Perugia, Assisi, Ancona, Loreto, Ravenna, and Bologna. When finally he arrived at Venice he settled down for a steady five or six weeks' work, making notes of all sorts of quaint architectural bits, and of the effects of colour and picturesque grouping with which that city abounds. By this time he had begun to weary of the warmth of the Italian summer, and to crave for a change to a climate less enervating and exhausting. So he turned his steps towards Switzerland, passing in succession through Padua, Vicenza, and Milan, but spending a day only in each town. In Switzerland his longest stay was made at Weggis, in the St. Gothard Valley where he found ample material for the most fascinating study, and was able to do a large amount of out-of-door painting. The next place he saw was Florence, whence, after a delay of some weeks, he proceeded once more to Rome, and on to Capri to confirm the impressions which the island had made upon him during his first flying visit. So satisfying, indeed, to his artistic instincts did he find the place that he settled down for a steady

STUDY OF A WING FOR

BY HAROLD SPEED

"AN EGYPTIAN GIRL" MODELLER'S PANEL BY J. S. SARGENT, R.A.

(See Liverpool Studio 706)

ERIC PAPE SCH. ART STUDENTS LEAGUE. RED CHALK LIFE DRAW. SILVER MEDAL AND SCHOLARSHIP

PAINTING BY JOHN F. CARLSON, FRANK VINCENT DUMOS'S LIFE CLASS



From a drawing by E. M. Liller.
THE LAND OF ILLUSION



"AN INVOCATION" BY GILBERT BAYES



"Lamenting Faun" by Francis John Stock.
From the collection of Miss L. J. Stock.



BY LORD LEIGHTON, P.R.A.



slept under the blue
reads more pict-
of Arnold Böcklin.
over Germany and
ty and inspiration,
necessities of exist-
isms in Basle, Ham-
Zürich, Rome, and
amid peace and the
mpishment, at his
Fiesole. Recogni-
e until after years
upon him with
dazzling brilliance. At the age of sixty he
was unknown outside a narrow group of
enthusiasts. By seventy the magic of his
brush had made converts from the Alps
to the North Sea and from Vienna to
Paris. Attaining maturity when the quaint
imaginings of Moritz von Schwind were all
that remained of pure romance, Böcklin
left German art incomparably richer than
he found it. While certain early canvases,
such as "Pan Among the Reeds" and "The
Villa by the Sea," clearly revealed the man's
potentiality, it was in "The Sacred Grove,"
"The Fields of the Blessed," and "The



show Jackson is a... These views of a...
Frankfort, Kentucky. Joel Tabor Hart was born in Clark County, Kentucky, in 1815, and died in Florence, Italy, March 1, 1890. He
sculptor, and finally a sculptor of rare realistic power in his portrait busts and of delicate refinement in his ideal creations. Apart
sculpture, Hart seems to have had but little education or art instruction until he went to Florence in 1848. But he had ingenuity, and
the outline of a head from life. He also constructed poems, which he esteemed as superior to his sculpture, proving anew that "no man
with a Cupid, which he called first "Venus" and later "Purity," but which is now dubbed "The Triumph of Chastity." is quite as well
Green Slave. It was presented to his native State by "the Women of the Blue Grass," and is in the corridor of the court-house at Lee



ure of Victory by Evelyn D Longman



76

THE SPIRIT OF ANCIENT GREECE RECREATED BY THE
"THE BURDEN OF THE SEA"
BY A. C. SOORD

CLAY MODEL FOR A MONUMENT
IN HASLEMERE CHURCH. BY
S. PEPYS COCKERELL.



"TWO HUMAN BEINGS"
(See Copenhagen Studio-Talk)



Chamber
Fabrice
Stall



FIGURE FOR SOLDIERS' MONUMENT
OGDENSBURG, N. Y.



"THE MUSER"
(See article "Swedish Art at the St. Louis")



STUDY BY ARTHUR KAMPF (Truett)



"THE ORATOR"



"COUNTRY TRY" by D. TISER



"THE BY C"



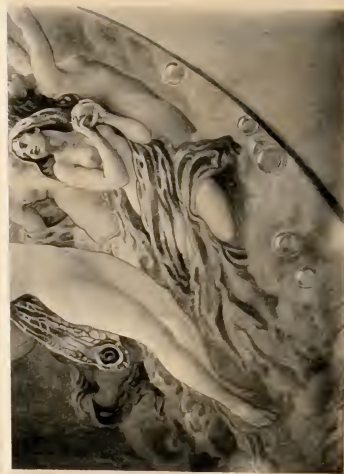
STENCILED PANEL OF A FORTIERE BY ALBERT UGGER



ROBERT LOUIS STEVENSON
MEDALLION. BY A. SAINT-GAUDENS



WALKER'S "A DEER FOR IDYLL" BY H. J. DRAPER



BY HERBERT J. DRAPER



GROUP OF NYMPHS

BY HERBERT J. DRAPER

GROUP OF FIGURES

of the late Colonel Edward C. James, of the
Fiftieth New York Volunteers of the Army of the



SOLDIERS' MONUMENT



"SUMMER TIME"

(See Prague Studio-Talk)

BY HODEČEK



BY G. FRAMPTON, A.R.A.



SPANDREL—"THE INDUSTRIES OF GLANGOW
AT THE COURT OF MERCURY" BY G. FRAMPTON, A.R.A.



MEMORIAL PANEL BY
GEORGE FRAMPTON, R.A.



STUDIES FOR A CEILING DECORATION

BY ROBERT BLUM

Waller

Fabric

Chamber #1

St. 20839
52"

Waller

Fabric

Sewing Room

W. M. C. 6488
31"

Waller

Fabric

Room Room

W. M. C. 6611
52"

Hydro

Don
Fabre
Wallpaper

Flint.
14040.
28
11-11-X

Living Room
Fabre
Wallpaper

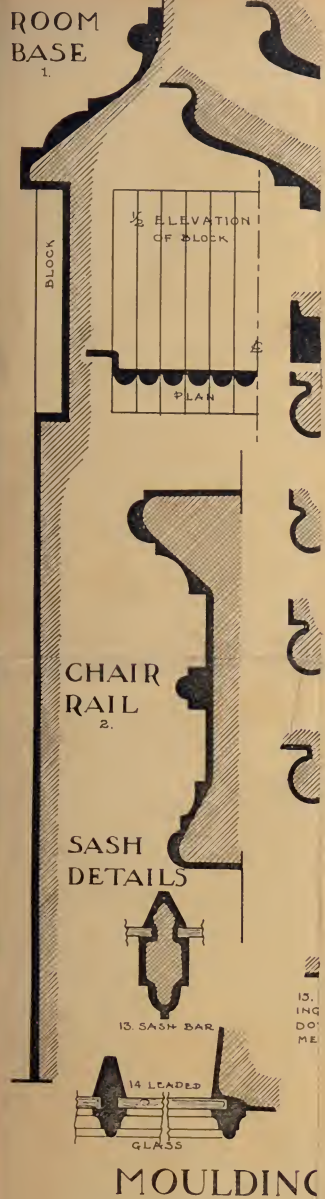
26 9/24/00
5748
52"

Living Room
Fabre
Wallpaper

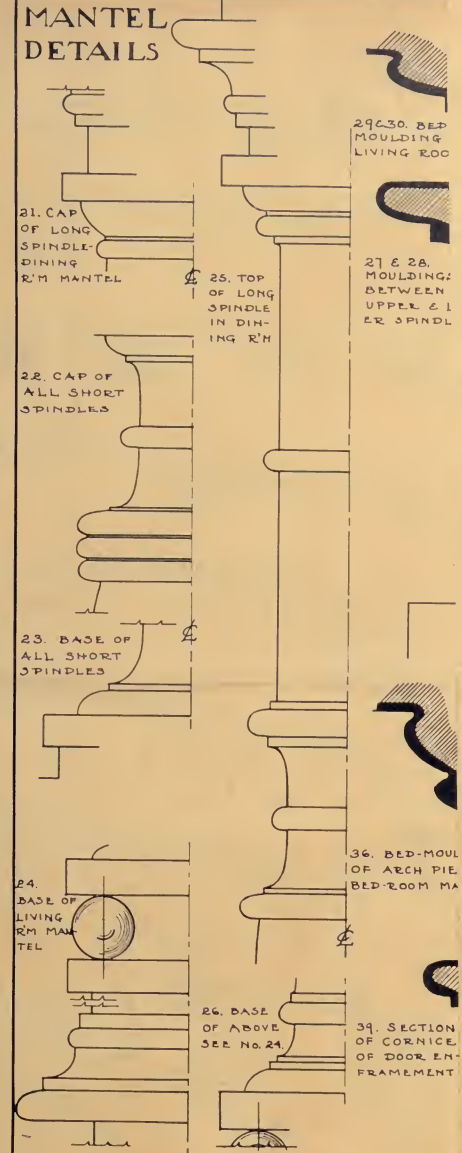
90862
52"
11-1-X

John. D. Apple
Roth, M.

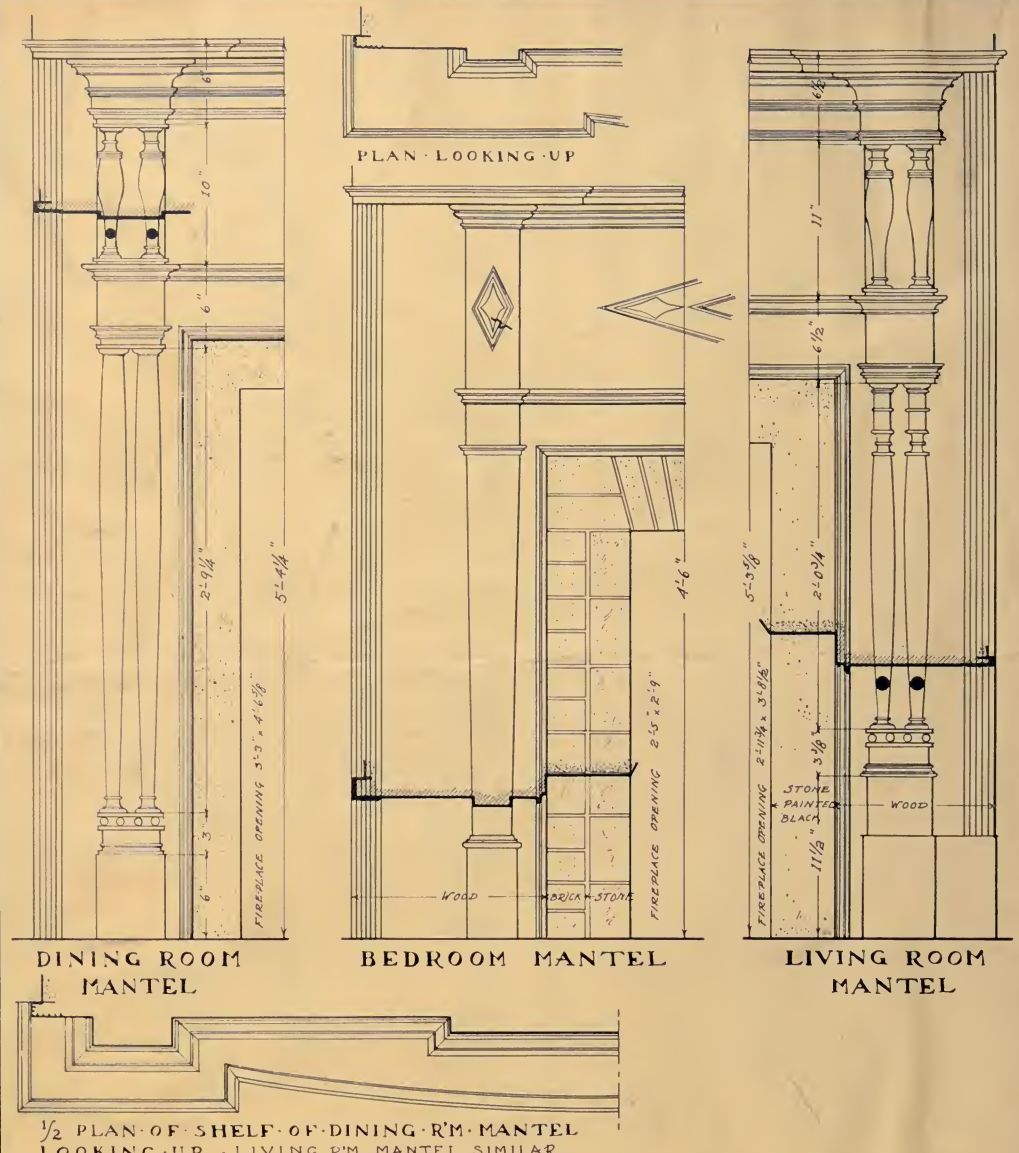
DOOR OF THE HOOPER HOUSE.



SCALE
FULL SIZE



SCALE:
FULL SIZE

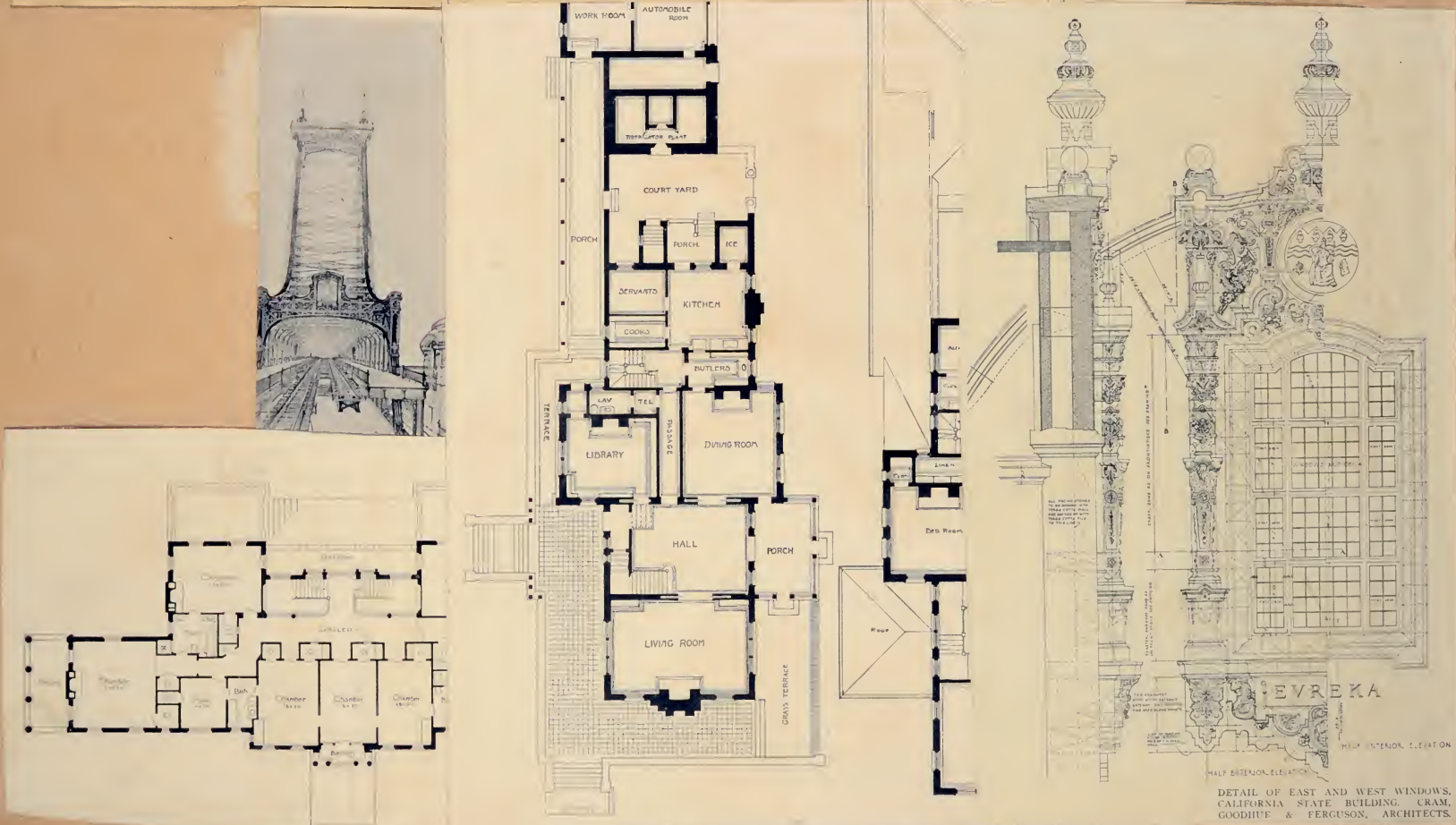


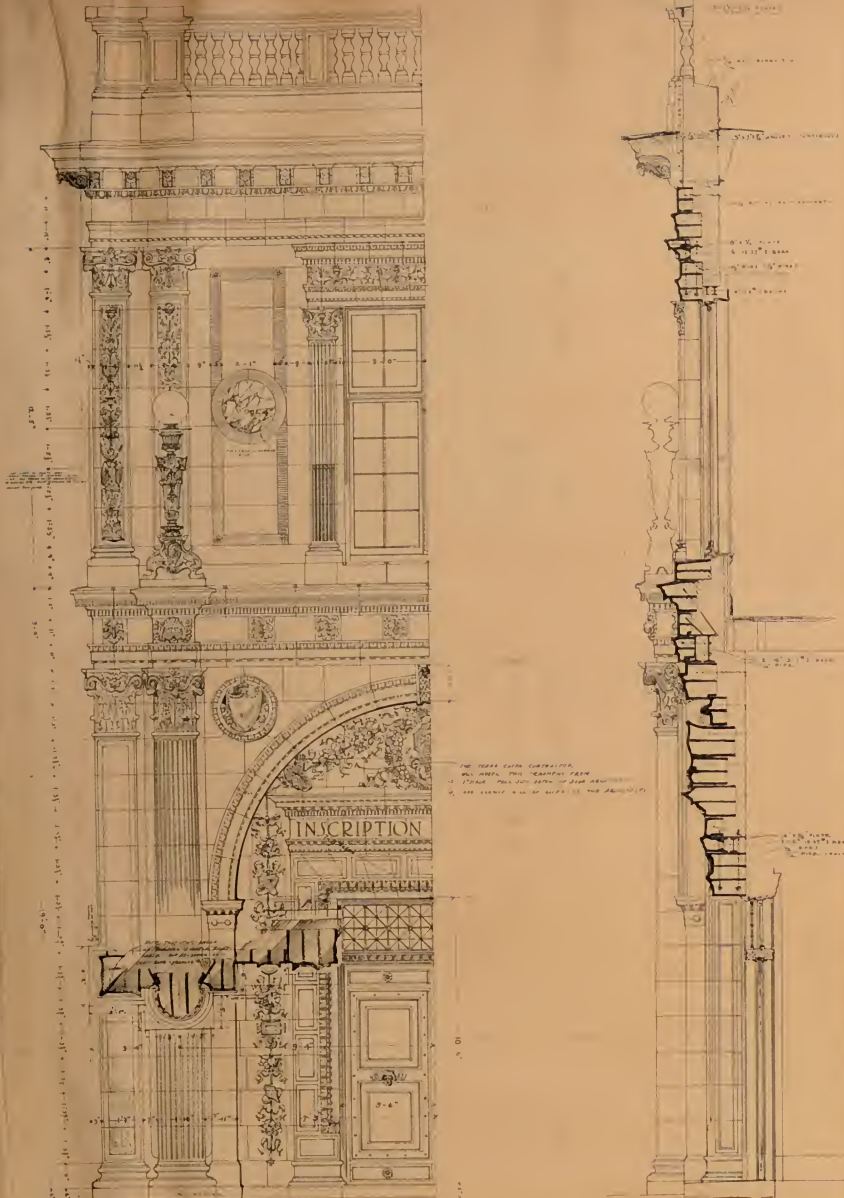
SCALE: 1 1/2" = 1'-0"

MANTEL DETAILS IN THE HOPPER HOUSE HACKENSACK N.J.

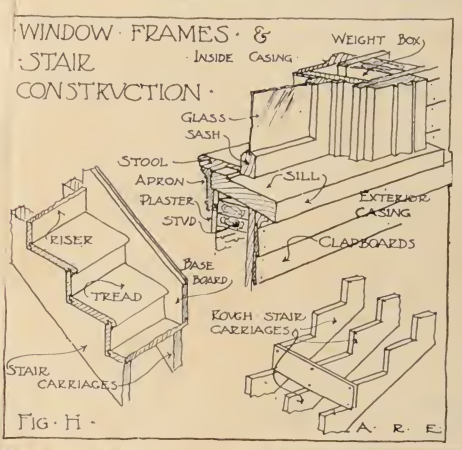
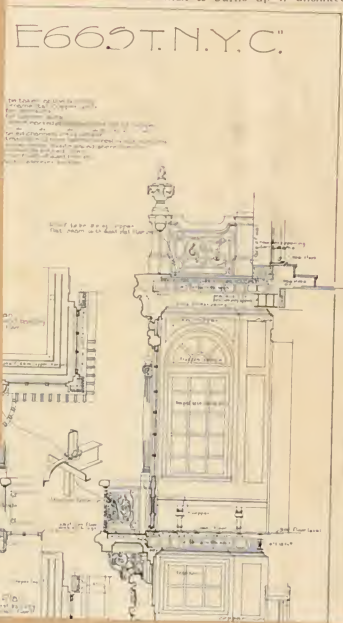
THE ARCHITECTURAL RECORD

MEASURED & DRAWN
BY
JOHN T. BOYD JR.



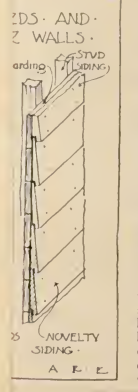


DETAILS OF CHICKERING HALL, BOSTON, MASS.
PENNY & STARNES, ARCHTTS.



DOUBLE PLANK SIDES FOR TERRACE STEPS
 WE could not afford stone steps on the terrace in front of our house, so had them made of wood. They were made in the usual way, the step planks letting into the sides. But these sides, being next to the wet earth, soon decayed, and we were obliged to replace them. This time I had two side pieces made for each side. They were separated from each other about six inches by means of a board about eight inches wide nailed on top, leaving an air space, and preventing the board into which the step planks were fastened from decaying. It will be an easy matter to renew the outer sides without much cost, but we found it very expensive to renew the sides on the old-style steps on account of the labor involved in fastening in the step planks.
 CHARLES K. FARRINGTON.

This man was, — beware of the man who is too expensive in the end. Contractors make a low bid in order to get an excessive price and technicality, or the design and plans

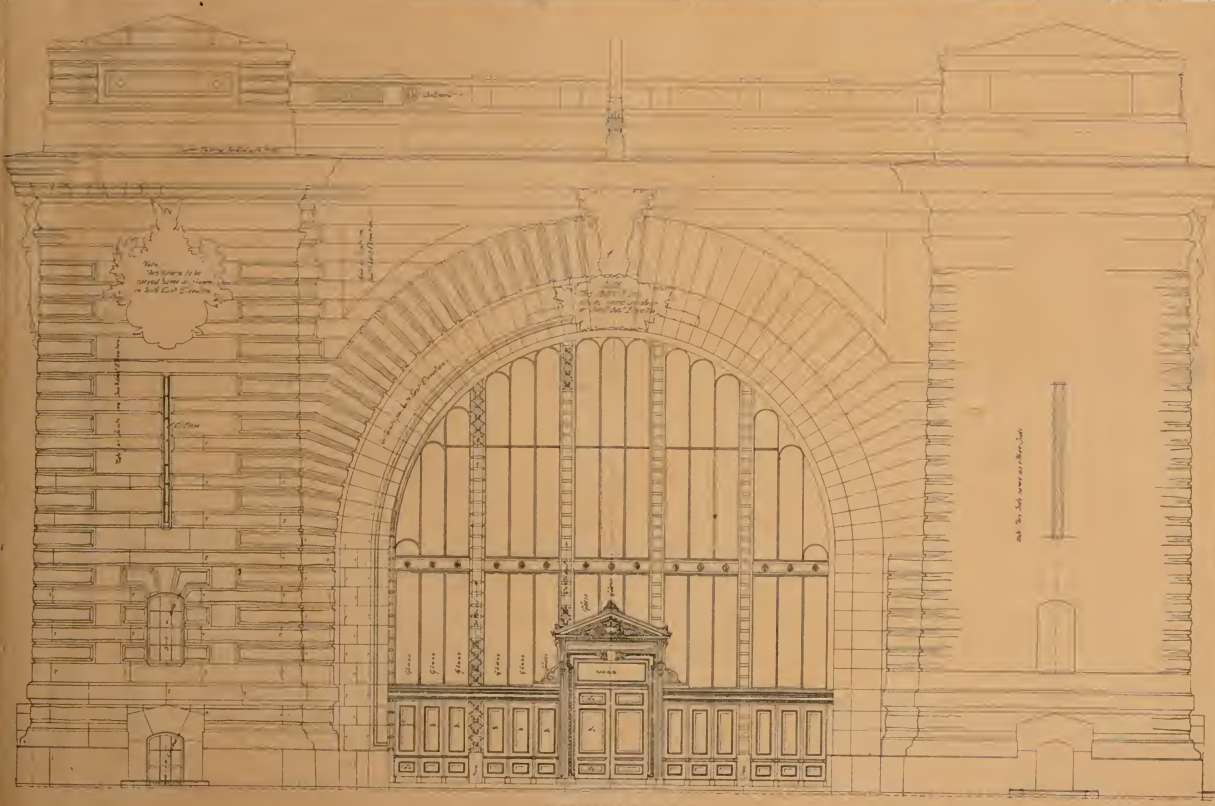


that there is no rob the owner by labor that he has the work that the end it is his duty to his plans and ins say that if house during the ish the coal and its bond

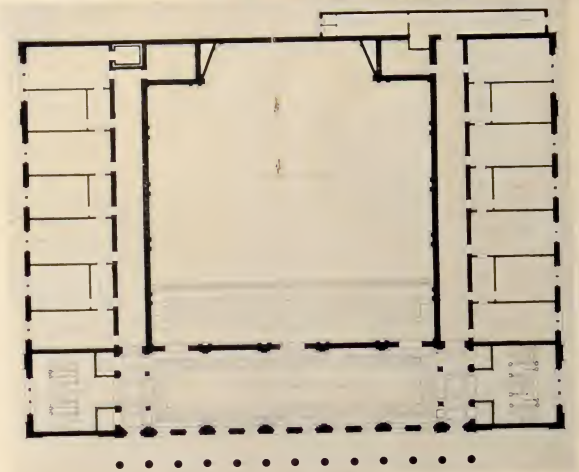
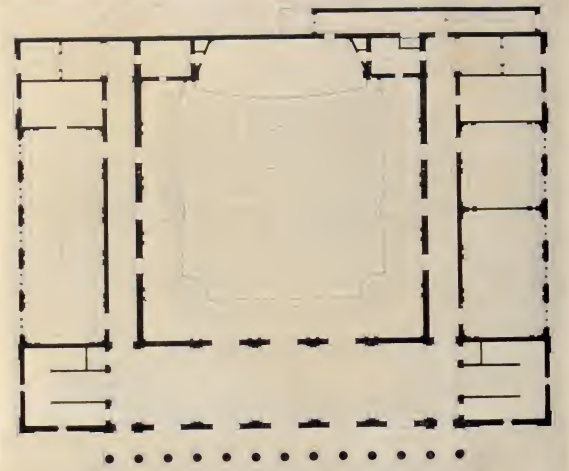
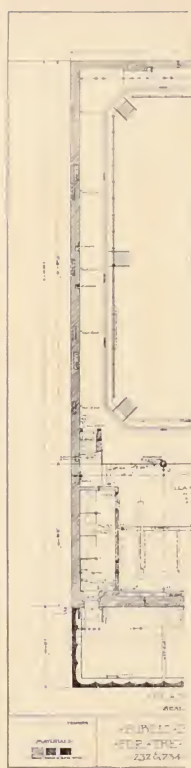
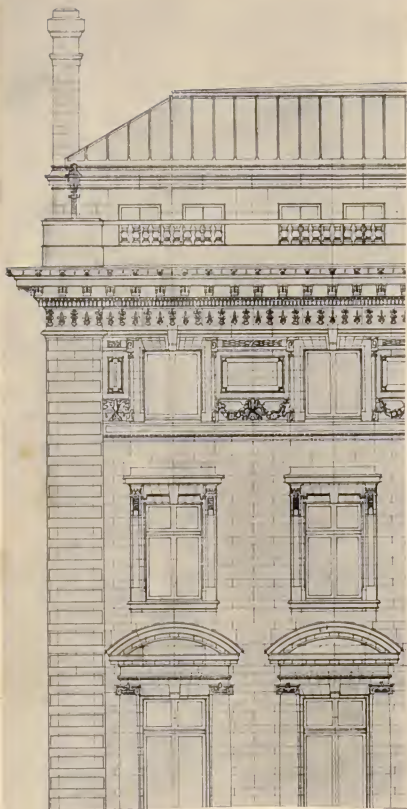
is, the doors and w cloth to keep in the plaster, and to keep ing apparatus has cellar and the contr After the heat is on practice to discom begins to dry and merely permit a fur which results in e This heating process the contractor may poss benefactor, at the owner's to heat outdoors as well as ing neglected to order the window the heat. Under these circumst wasting a large amount of heat and coal, the are likely to freeze in exposed positions be above a freezing point throughout. This bidder possibly was \$3,000 lower than anyone else, and the architect is now having a fight on his hands to keep that \$3,000, and perhaps three thousand more, out of the contractor's pockets. The contractor finally wakes up after some of his work has been damaged by the bursting of the pipes, and gets after the man who is making the sash. Meanwhile, his carelessness has cost him considerable, because he is held responsible for all the damage that has been done. The result is that the architect has the fight; the contractor the loss, the owner the worry, annoyance and delay. It sours him on the whole proceeding and makes him wish that he had accepted anything but the lowest bidder. This contractor's work consists of nothing more than getting the job, putting a cheap foreman in charge of a poor gang to do the work. That is the condition existing to-day among irresponsible contractors. In all en work, a bid must have accompanying it a substantial certified check, which in the case of the successful bidder is released upon furnishing a more substantial bond for the faithful execution of all work. This is a forfeitable upon a failure to comply with the plans and specifications. It is a successful and silent club that acts automatically. I have found it to work perfectly on residential work; but to the owner, it looks like an unnecessary expense that he eventually pays for, and after a talk with one or two affable contractors — all contractors are affable until the contract is signed (and some afterward) — the owner orders the clause stricken from the specifications, removing in many cases the last obstacle for a successful robbery.



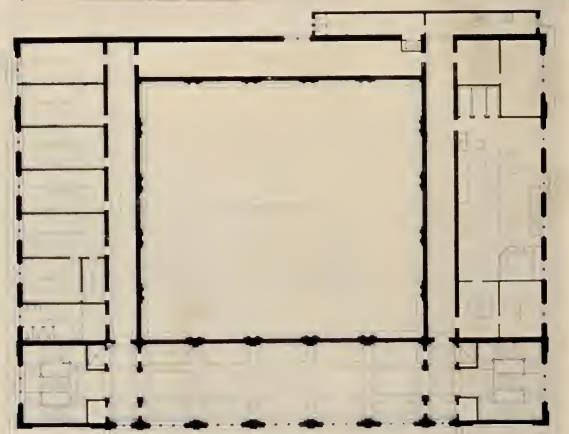
THE BILTMORE HOTEL, NEW YORK
 MESSRS. WARREN & WETMORE, ARCHTTS



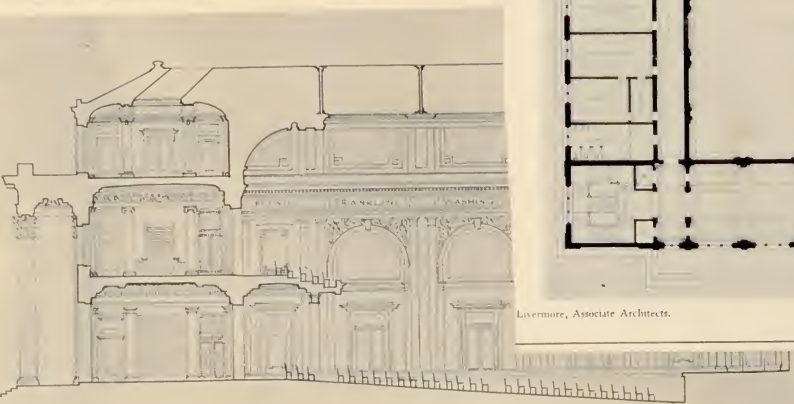
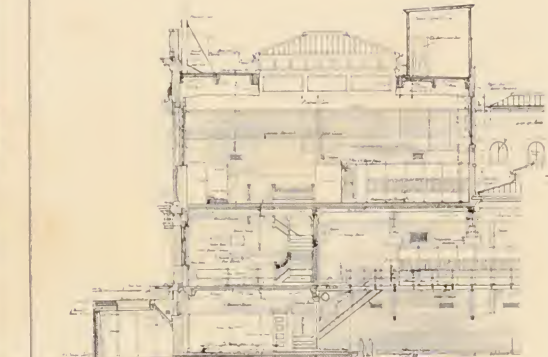
CADET QUARTERS BUILDING U.S. NAVAL ACADEMY ANNAPOLIS, MD.
 ERNEST FLAGG, ARCHTCT



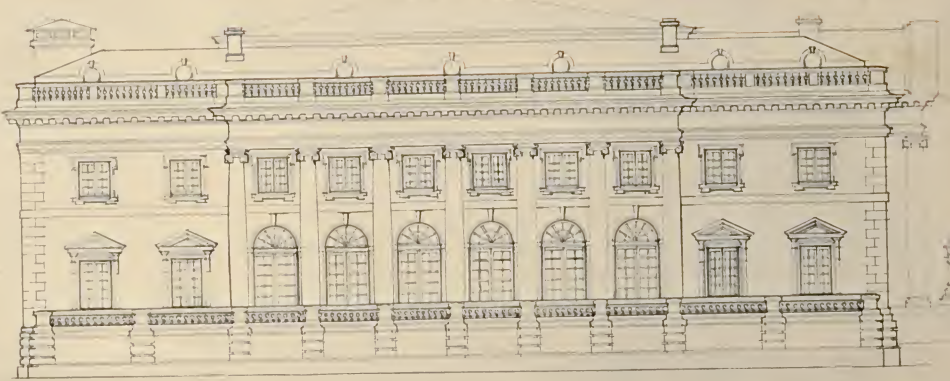
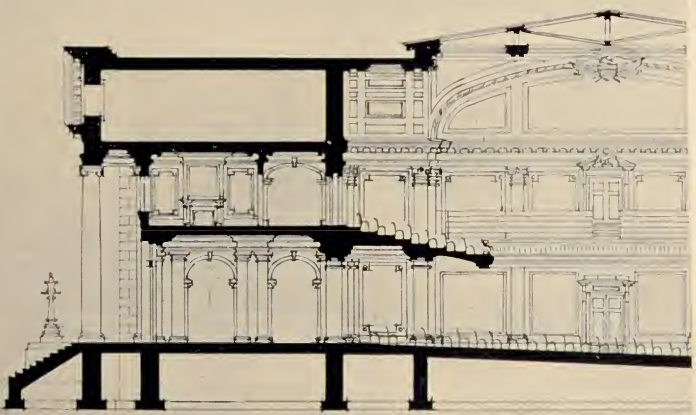
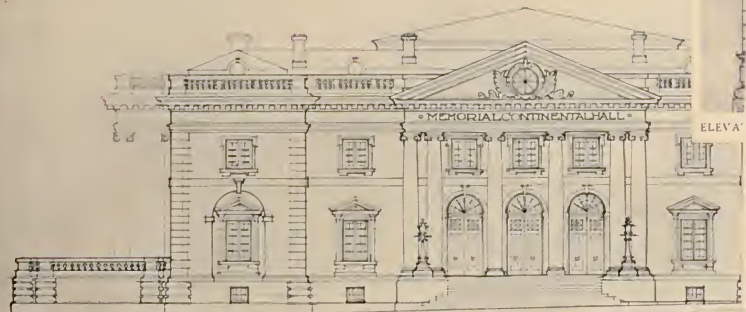
PLANS, D. A. R. MEMORIAL CONTINENTAL HALL, WASHINGTON, D. C. Paul Raymond Siegel and Charles Floyd



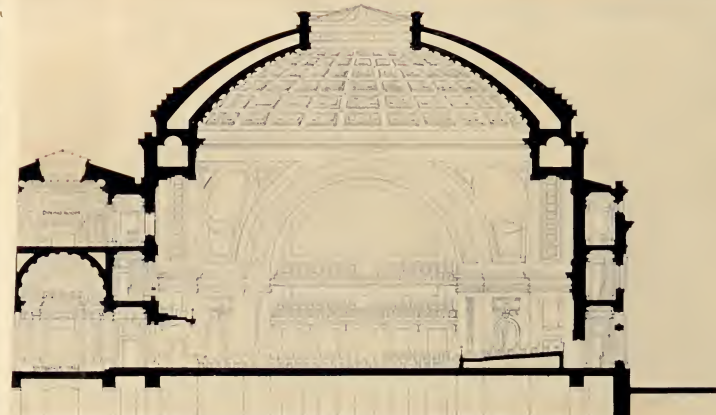
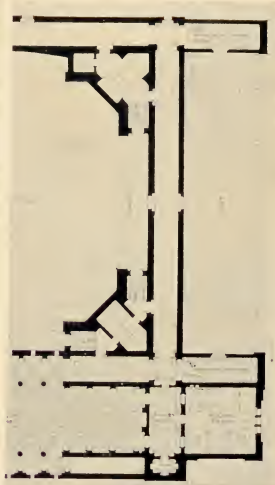
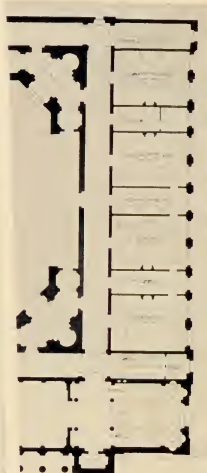
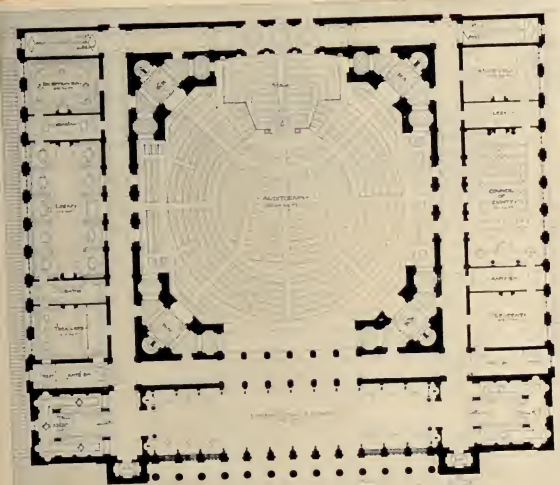
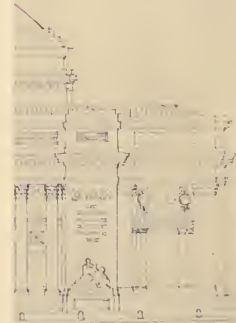
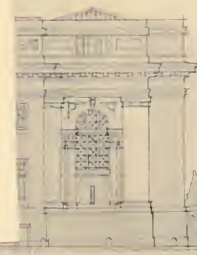
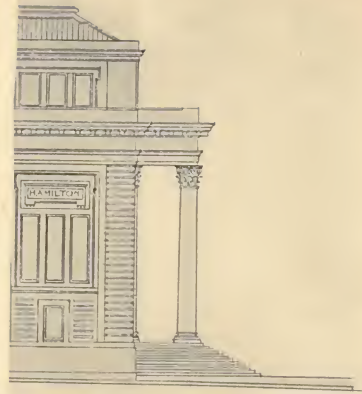
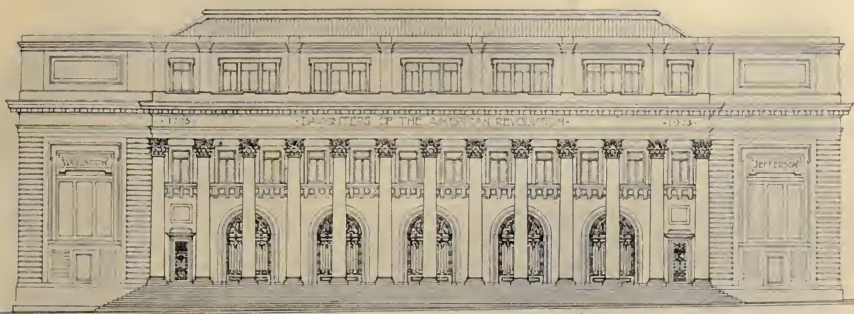
Livermore, Associate Architects.



COMPETITIVE DESIGN (ONE OF THE FINAL THREE), D. A. R. MEMORIAL CONTINENTAL HALL, WASHINGTON, D. C. See Plans, page 140
Paul Raymond Siegel and Charles Floyd Livermore, Associate Architects.



SUCCESSFUL COMPETITIVE DESIGN, D. A. R. MEMORIAL CONTINENTAL HALL, WASHINGTON, D. C. See Plans, page 1



AL THREE), D. A. R. MEMORIAL CONTINENTAL HALL, WASHINGTON, D. C. See Plans, page 146.

Lord & Hewlett, Architects.

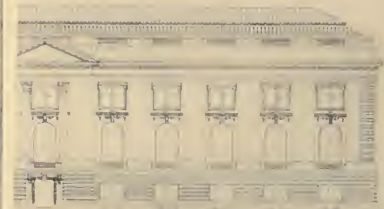
Lord & Hewlett, Architects.



ROTUNDA
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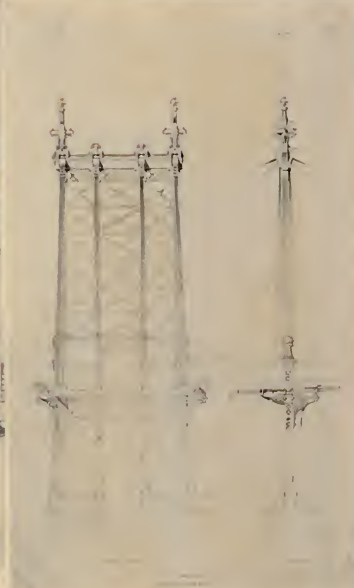
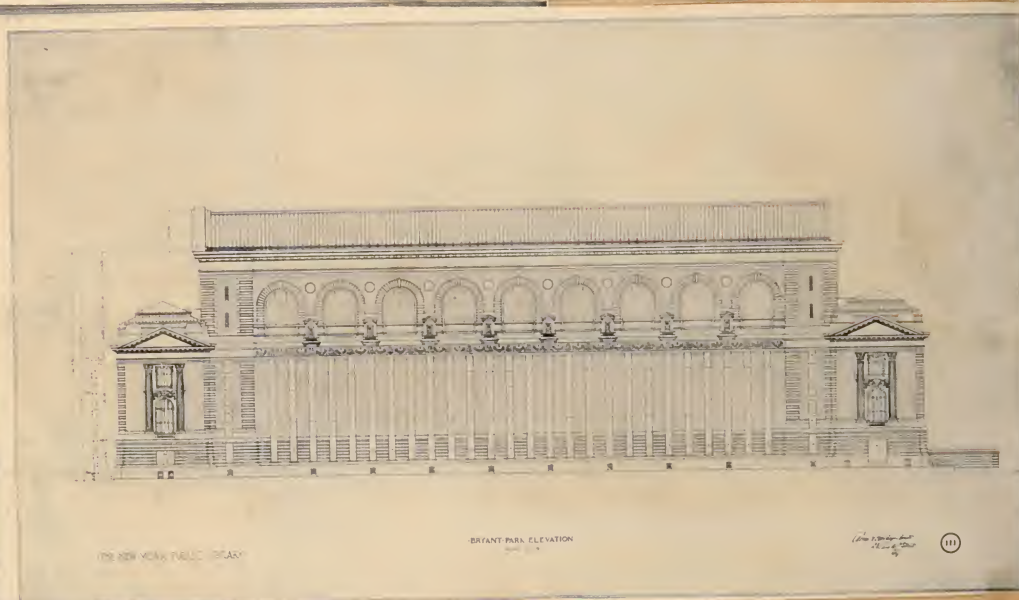
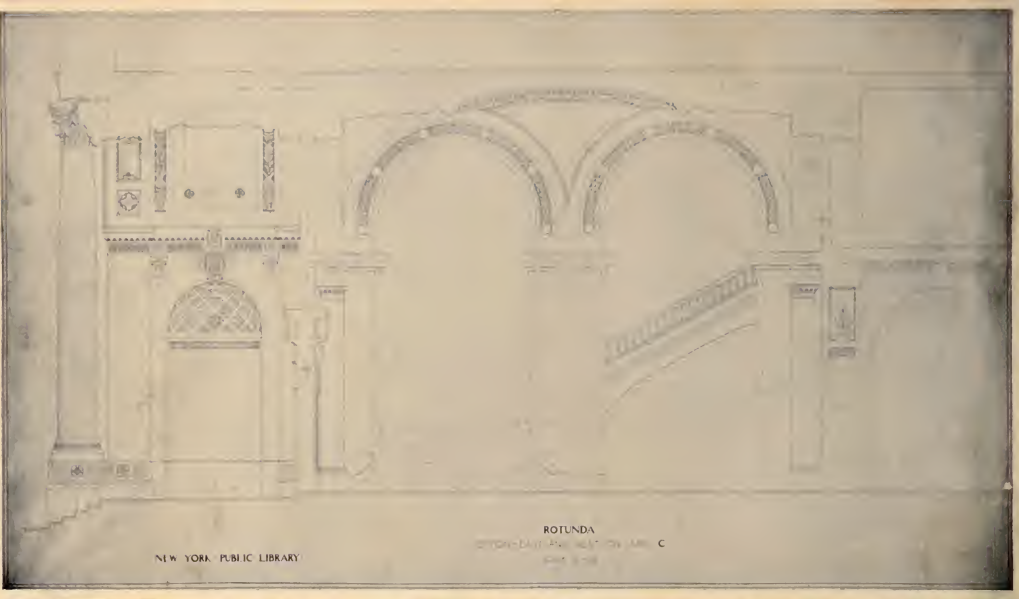
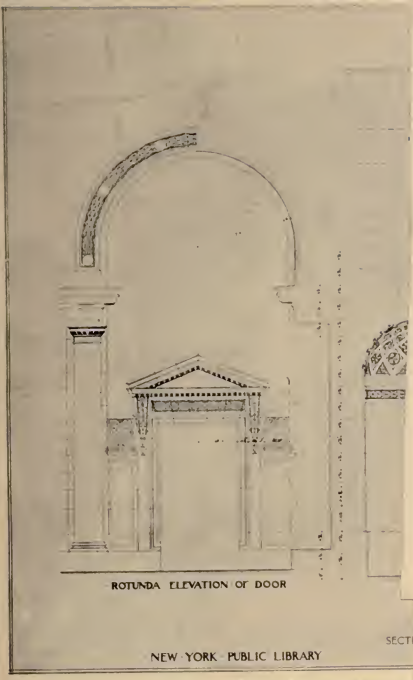


ARCHITECTURE, May, 1903.



ND STREET ELEVATION

John H. Thompson, Architect
25, rue de la Harpe
Paris



Robert Stred, Architect.

The Promised City of San Francisco

Some months ago the Architectural Record contained a brief notice of the plan, wrought under the direction of Mr. D. H. Burnham, for the improvement of San Francisco. The notice was based upon the summaries of the report which had been published in the daily papers of San Francisco, and these were, of course, fragmentary and incomplete; but in the meantime the full text of the report of Mr. Burnham, accompanied by the drawings prepared by his subordinates, has been officially published. It is now possible to estimate in a much more satisfactory manner the meaning and nature of Mr. Burnham's plan; and there are many reasons why such an estimate should be of peculiar interest, not only to architects and to the residents of the Pacific coast, but to all Americans whose patriotism contains any infusion of national aesthetic aspiration. Our object, consequently, in calling attention to the report more at length is not primarily that of describing and discussing the details of the plan. These details are of great interest and importance, but they might be meaningless except to people who are thoroughly familiar with the topography of San Francisco. The object of this article rather is to bring out some of the reasons why the plan is of more than local and technical interest, so that its future realization demands of patriotic Americans at least a portion of the same solicitude, with which they will follow the fate of the McKim-Burnham plan for the improvement of our National Capital at Washington.

In the first place, let us consider for a moment what part San Francisco is likely to play, economically and socially, in the history of our country. There can be no doubt that it is to be the metropolitan city of the whole division of the United States west of the Rocky Mountains. There will, of course, be other large and flourishing cities, such as Los Angeles on the south and Seattle on the

north; but San Francisco will dominate the other cities of the Pacific coast in much the same way as New York dominates the other cities of the Atlantic coast. It will be the center of the prevailing financial and industrial organization, the city to which well-to-do people will go in order to make their purchases and take their pleasures, and the abiding-place of the men, who will give form and direction to the intellectual life of that part of the country. As this whole section increases in population and wealth, San Francisco will benefit thereby in an altogether peculiar way. Its local industries and commerce will be of prime importance; but at the same time it will exact a tribute from the treasure of all kinds, which the people of the Far West will accumulate.

San Francisco has never received the recognition it deserves as an incipient metropolis, largely because it has not as yet, according to American standards, become very impressive in bulk. So far as the number of its population is concerned, it has ranked only with such cities as Buffalo and Cleveland; and Americans are slow to realize that a city may be smaller than Baltimore or St. Louis and yet at the same time be qualitatively of greater importance in the national industrial and social organization. It should be added, also, that for many years San Francisco did not grow rapidly enough to hold her own among cities of similar grade. From 1880 until 1896 it was, for reasons into which we need not enter, sunk into a condition of comparative industrial and commercial lethargy. Since 1897, however, its growth has been extremely rapid. Its population, according to the census of 1900, was 342,000; and the claim is now made that almost 450,000 people are resident within its limits. To these there should be added the 100,000 or more inhabitants of neighborhoods immediately tributary. If the existing rate of growth is continued, for the next fifteen or twenty

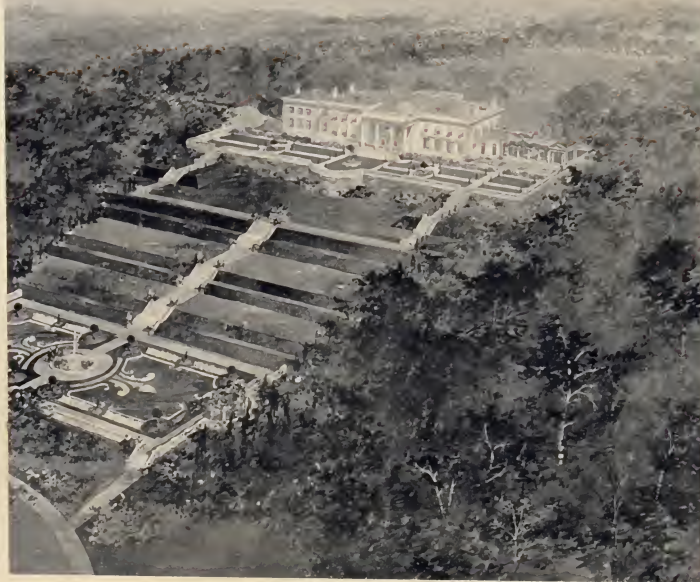


Fig. 1.

Beaumont & Herrick, Landscape Architects.



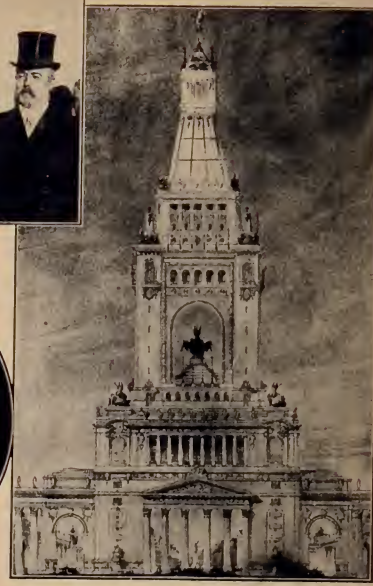
Fig. 2. KING, SOUTH. D. H. Burnham, J. M. Carrasco and A. W. Bennett, Board of Supervisors for Public Buildings and Grounds.



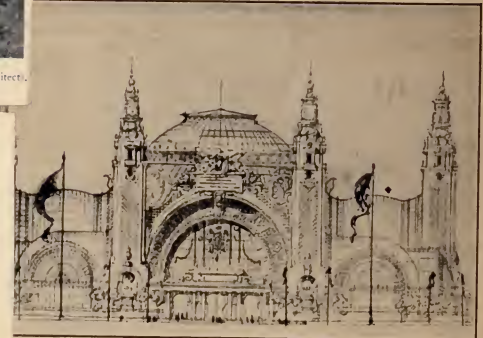
OW, gave the ex



SON & FRANK
ORE.
round."



THE MAIN TOWER WILL BE A NOBLE SIGHT.
Japan will expend a million dollars perfecting its exhibit.



THE HORTICULTURAL BUILDING.
This building will be almost entirely of glass and will cover almost five acres.



THE COURT OF THE FOUR SEASONS.
The buildings will face on the harbor for two and one-half miles.

Exposition to be Held in San Francisco

The people of the West are going into it with whole-souled enthusiasm. Recently the San Francisco Examiner estimated that \$132,000,000 alone would be expended in public betterment by the time the exposition opens.

The amusements will be a prominent feature. The concessions will be the first part of the fair to be reached by those who come from the downtown of San Francisco. The street of concessions will be more than a r



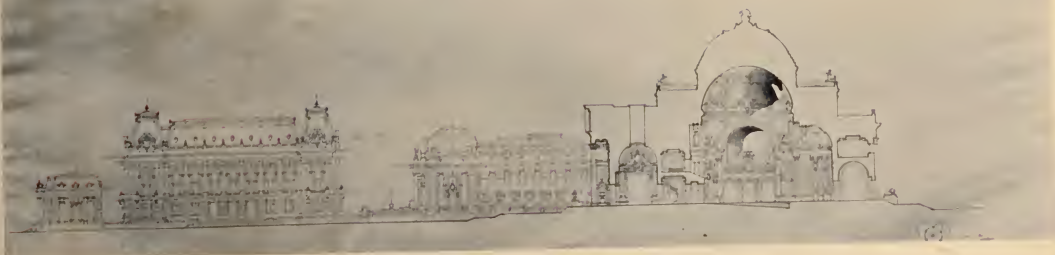
ELEVATION OF DANFORTH LIBRARY BUILDING PATERSON, N. J.

Brite & Bacon, Architects.



YORK CITY

UNITED STATES POSTOFFICE AND COURT HOUSE, DENVER, COLORADO.
Tracy, Swartwout & Litchfield, Architects, New York.



ELEVATION AND SECTION, A CENTRAL ENTRANCE MOTIVE FOR A COURT OF HONOR.

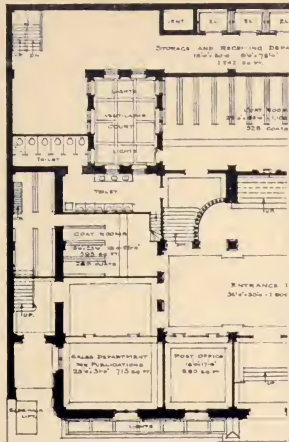
BEAUX ARTS SCHOLARSHIP AWARDED TO G. A. LIGHT, ATELIER FRIEDLANDER.



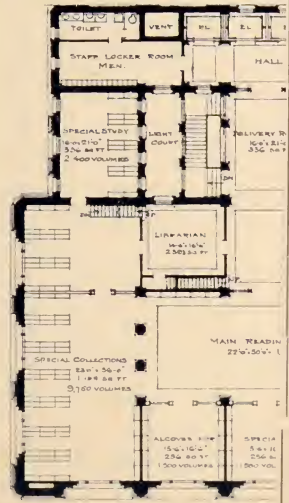
N. PLACED
COLLEGE, TEXAS



Elevation

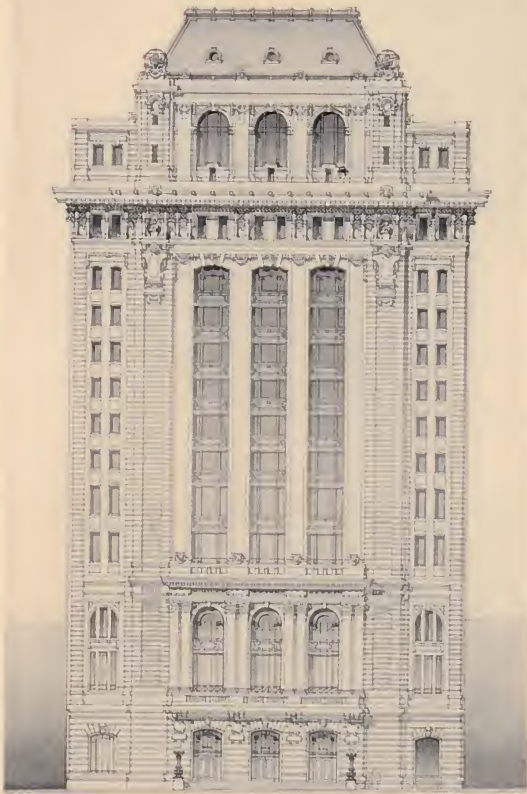


Ground Floor Plan

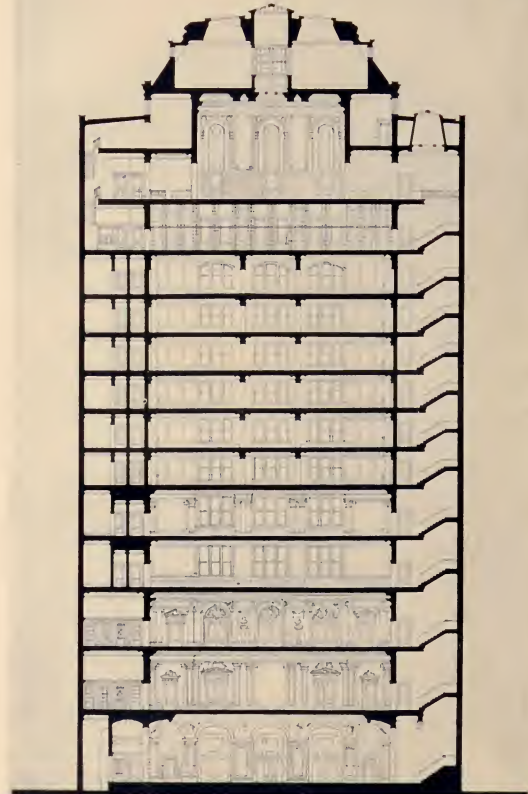


Second Floor Plan

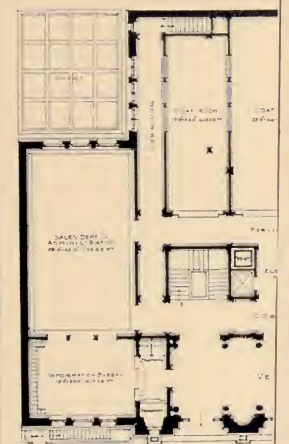
COMPETITIVE DRAWINGS, ENGINEERING B



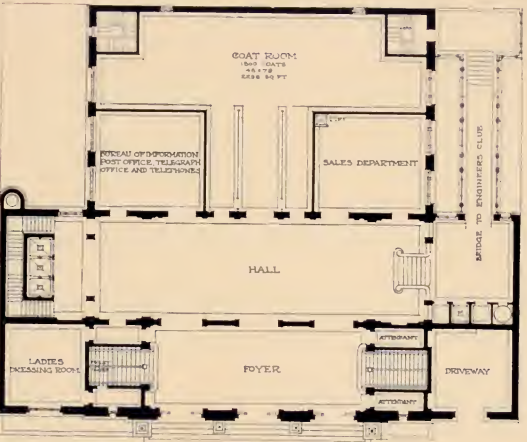
Elevation



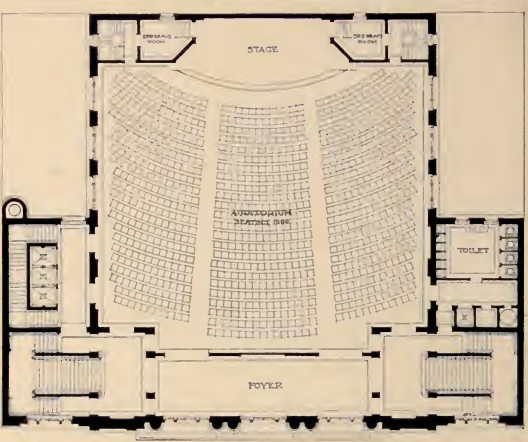
Longitudinal Section



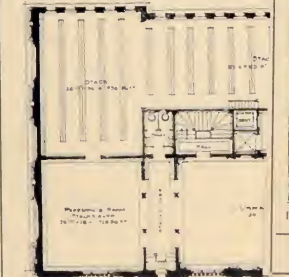
Ground Floor Plan



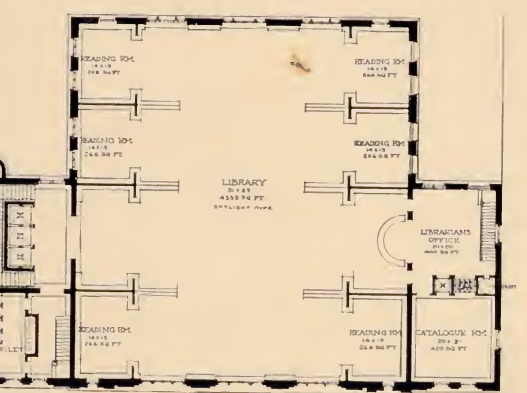
Third Floor Plan



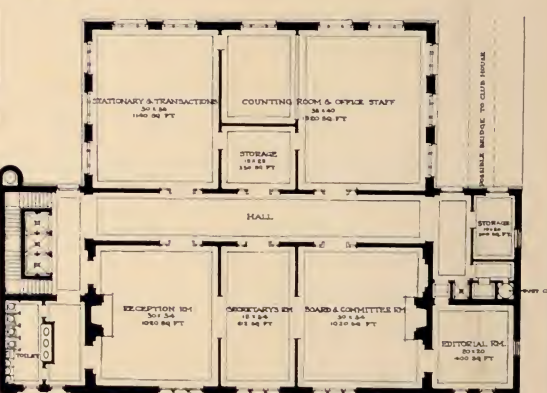
Auditorium Floor Plan



Ground Floor Plan



Library Floor Plan



Typical Office Floor Plan

COMPETITIVE DRAWINGS, ENGINEERING BUILDING, NEW YORK

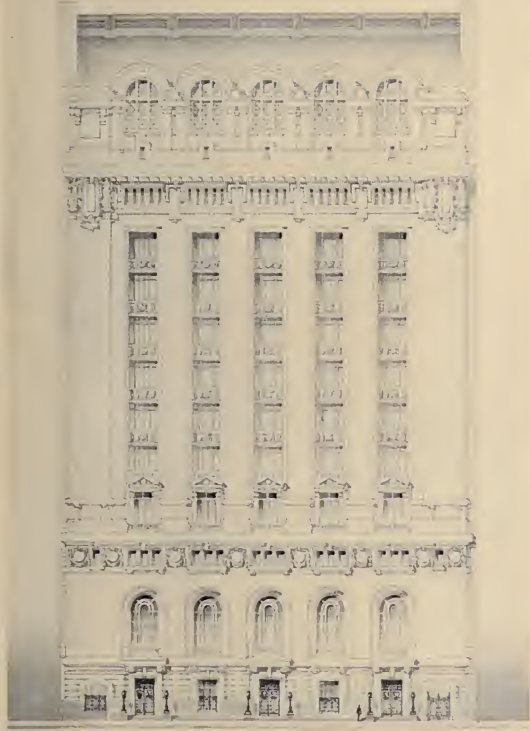
Whitfield & King, Architects.

COMPETITIVE DRAWINGS, ENGINEERING BUILDING, NEW YORK

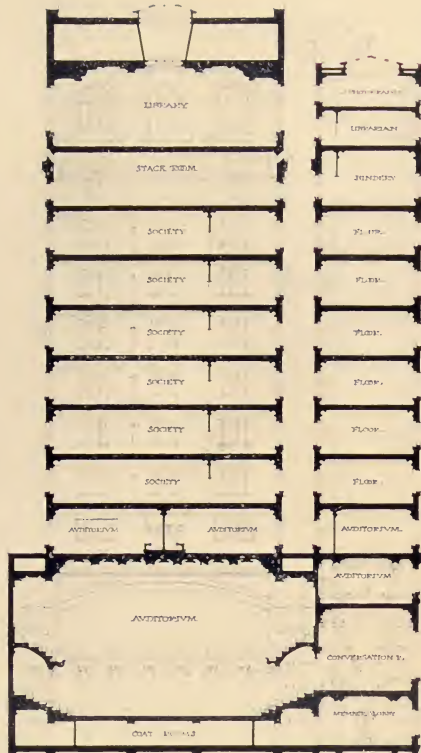
Trubridge & Livingston, Architects

54001 my

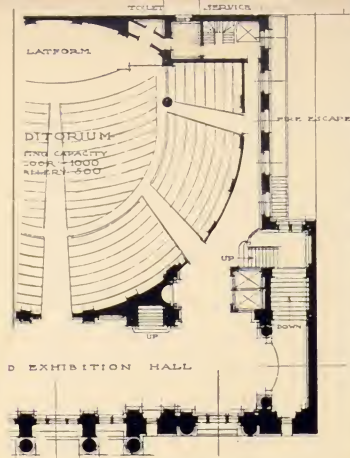
Handwritten signature and date: 9/15



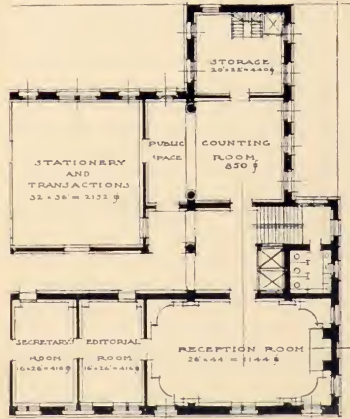
Elevation



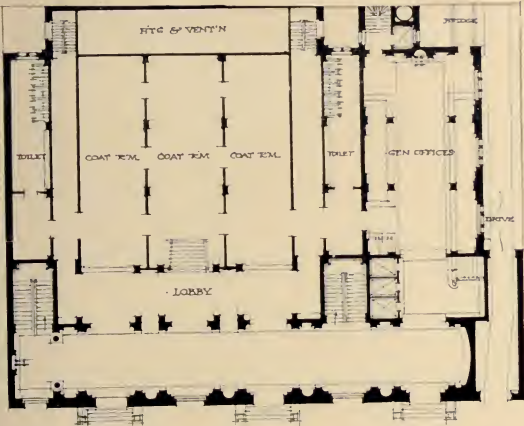
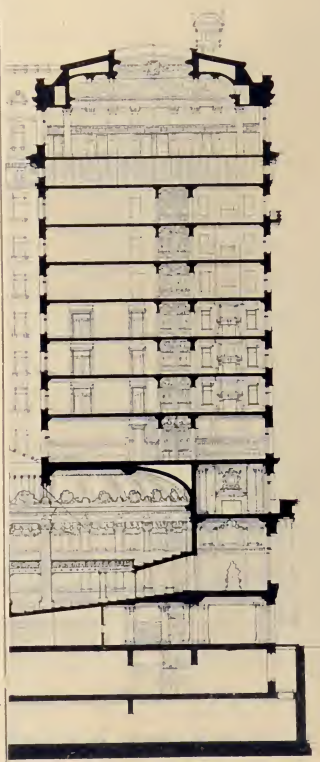
Longitudinal Section



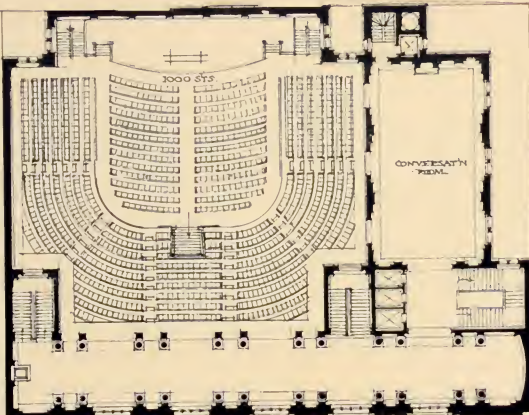
EXHIBITION HALL



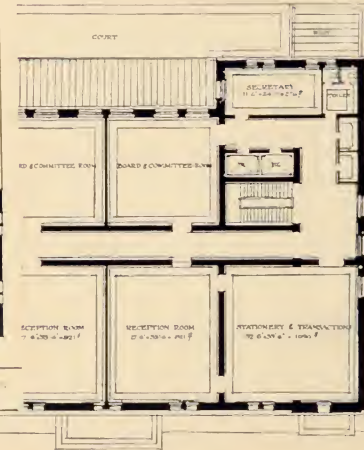
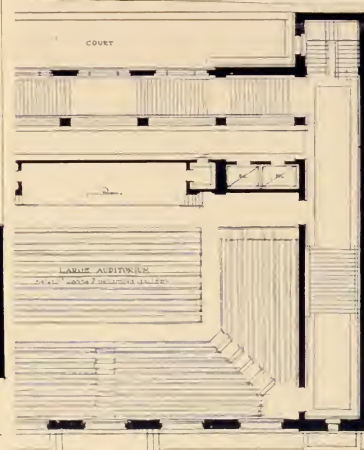
STATIONERY AND TRANSACTIONS



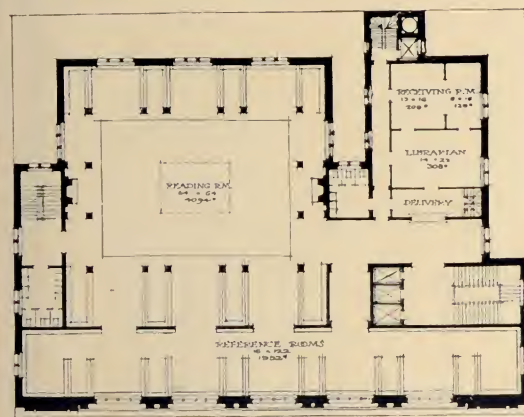
Ground Floor Plan



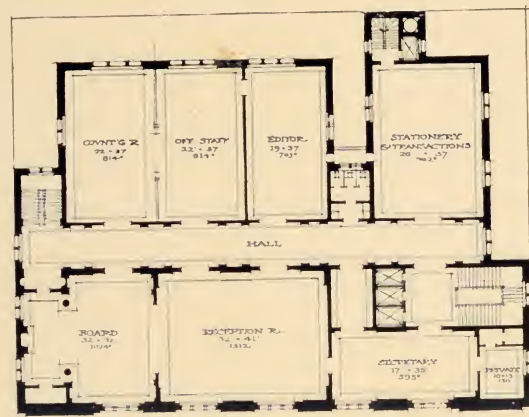
Auditorium Floor Plan



Typical Society Floor Plan



Library Floor Plan



Typical Society Floor Plan

COMPETITIVE DRAWINGS, ENGINEERING BUILDING, NEW YORK

Lord & Hewitt, Architects

Library Floor Plan

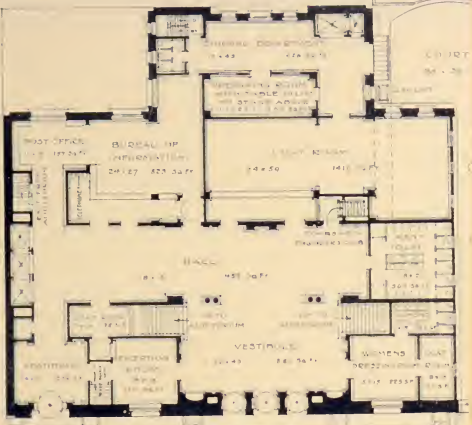
Typical Society Floor Plan

COMPETITIVE DRAWINGS, ENGINEERING BUILDING, NEW YORK

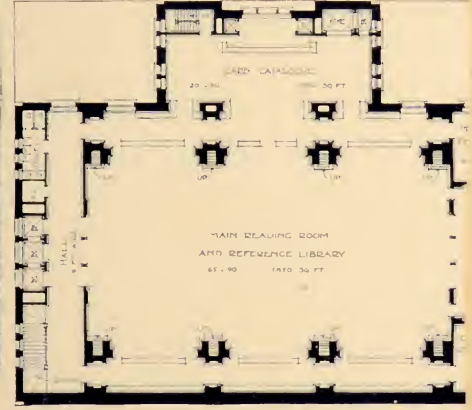
Carrere & Hastings, Architects



Elevation

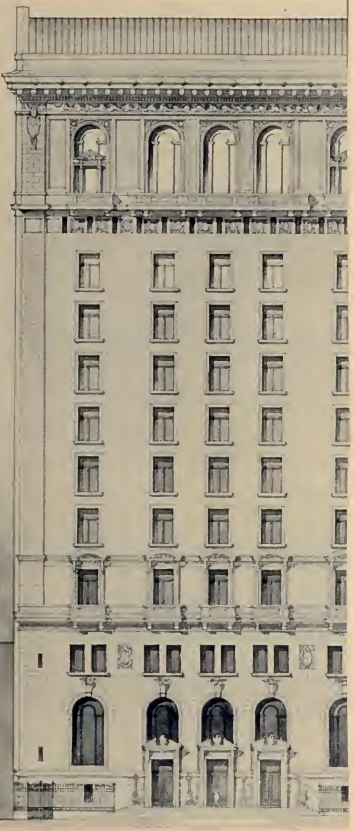


Ground Floor Plan

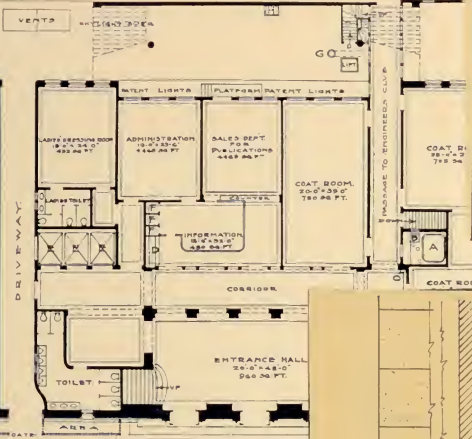


Library Floor Plan

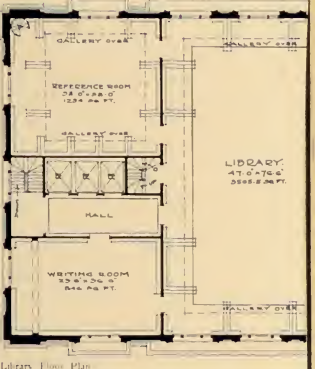
COMPETITIVE DRAWINGS, ENGINEERING BUILDING, NEW YORK.



Elevation

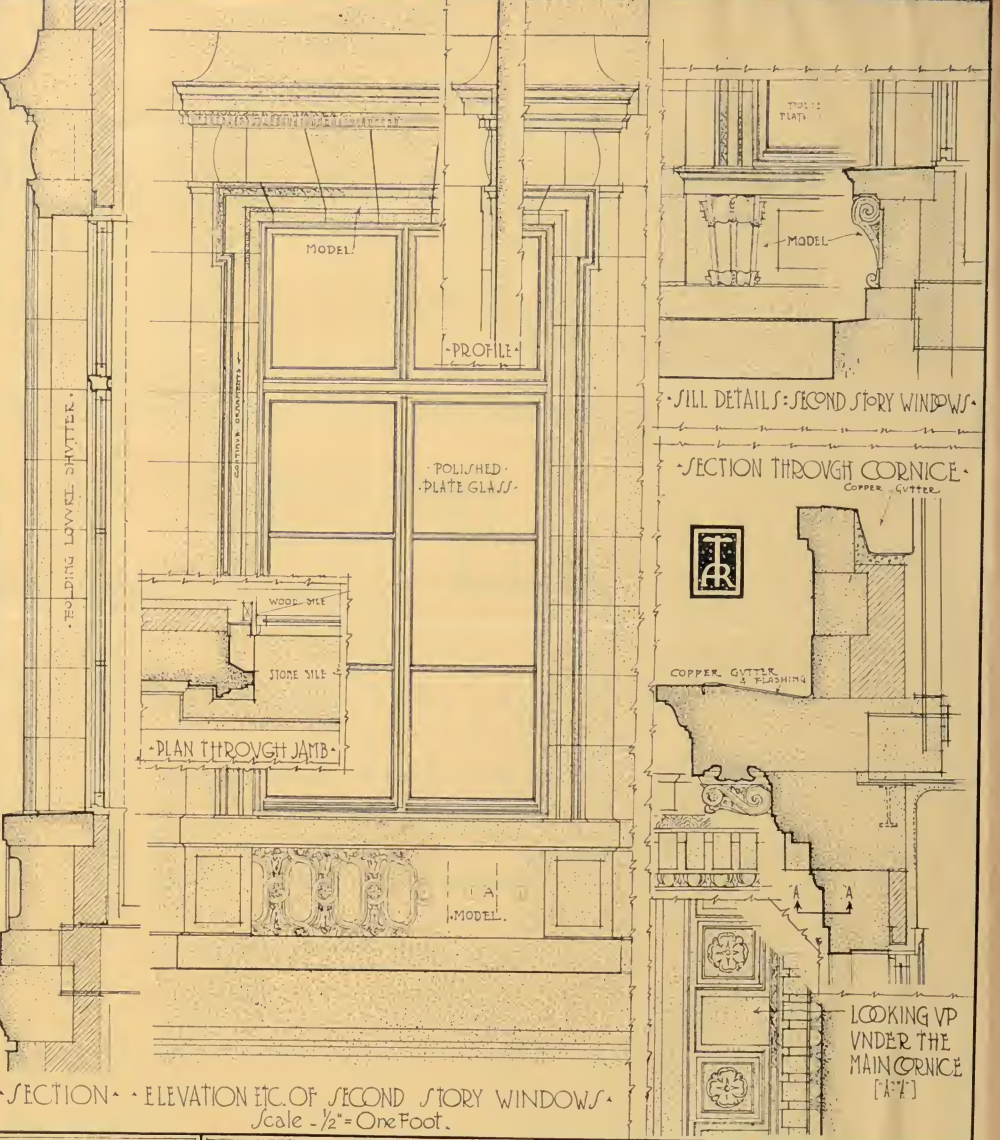


Ground Floor Plan



Library Floor Plan

COMPETITIVE DRAWINGS, ENGINEERING BUILDING, NEW YORK.

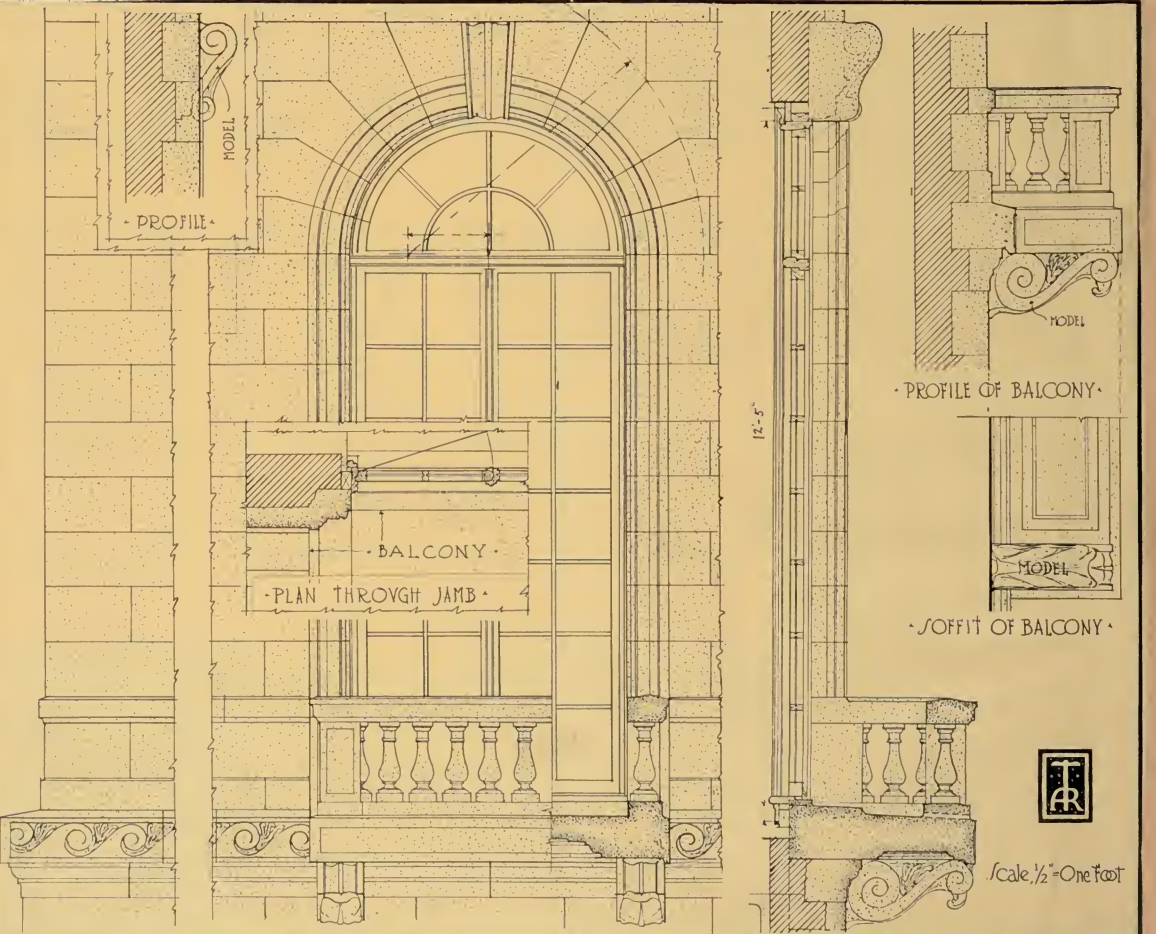


SECTION • ELEVATION ETC. OF SECOND STORY WINDOWS •
Scale - 1/2" = One Foot.

ARCHITECTURAL RECORD •
DETAIL PLATE NO. 3 •
ISSUE OF MAY 1913.

DETAILS OF THE RESIDENCE OF •
OAKLEIGH THORNE, ESQ., NEW YORK CITY •

ALBERT JOSEPH BODKER, •
ARCHITECT •



PROFILE

BALCONY

PLAN THROUGH JAMB

PROFILE OF BALCONY

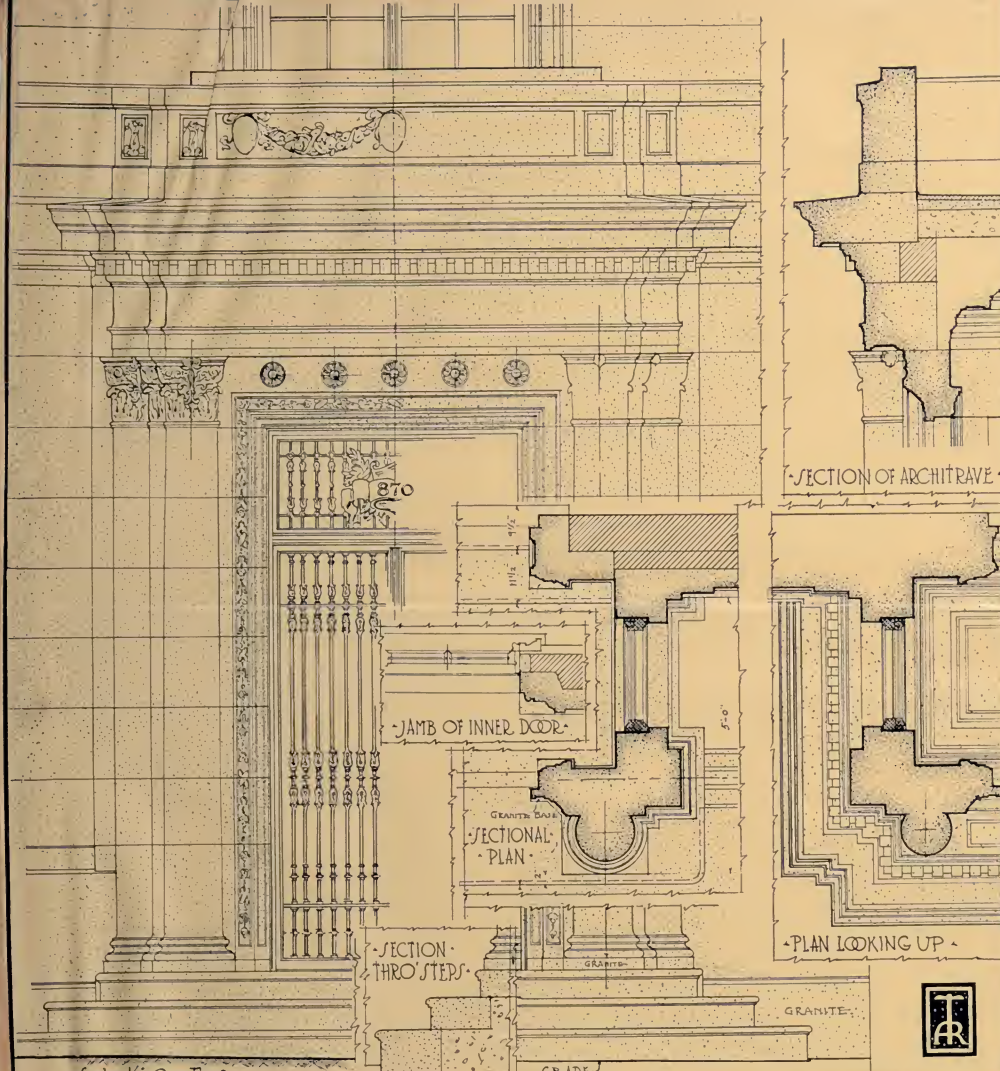
SOFFIT OF BALCONY

Scale 1/2" = One Foot

ARCHITECTURAL RECORD DETAIL PLATE NO. 2 •
ISSUE OF MAY 1913

DETAILS OF SECOND STORY WINDOW, ETC. •
RESIDENCE OF ROBERT A. CHESEBROUGH, ESQ.

ALBERT JOSEPH BODKER, •
ARCHITECT •



SECTION OF ARCHITRAVE

JAMB OF INNER DOOR

SECTIONAL PLAN

SECTION THROUGH STEPS

PLAN LOOKING UP

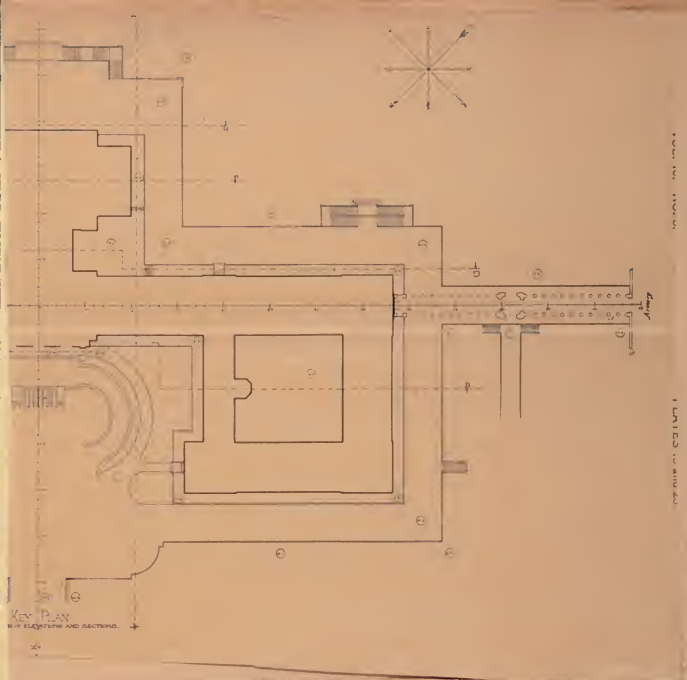


Scale: 1/2" = One Foot

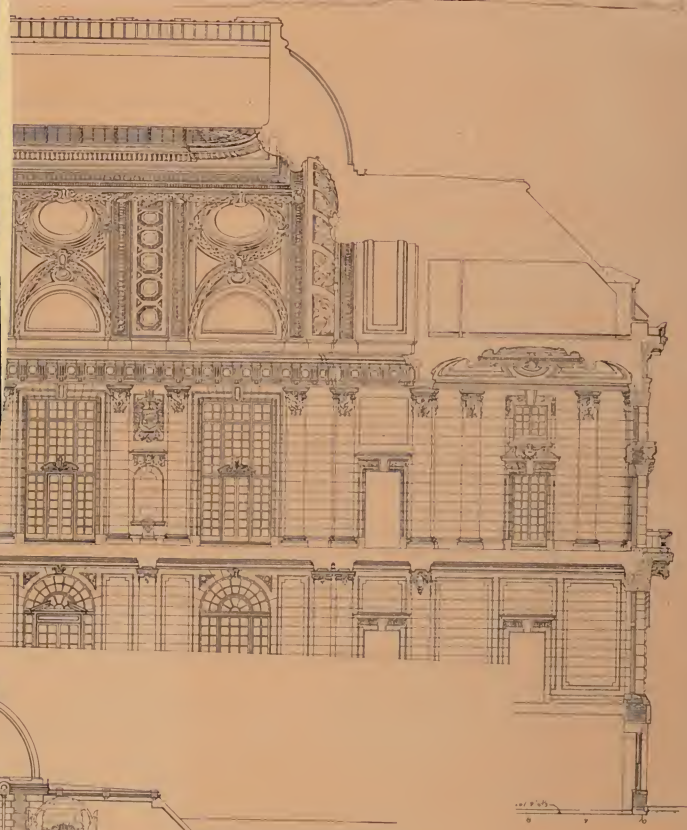
ARCHITECTURAL RECORD
DETAIL PLATE NO. 1
MAY 1913

DETAILS OF ENTRANCE: RESIDENCE OF
ROBERT A. CHESBOROUGH, NEW YORK CITY

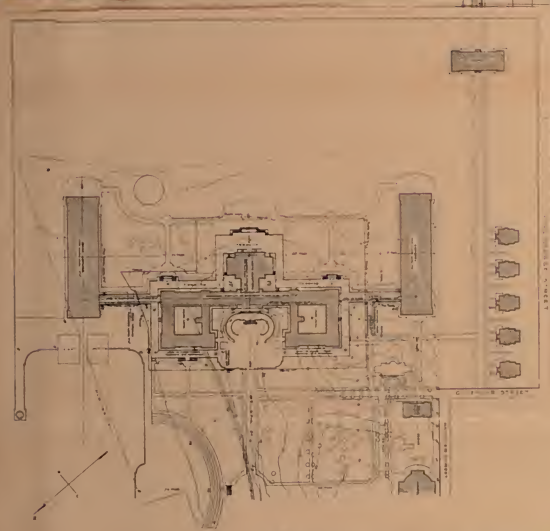
ALBERT JOSEPH BODKER,
ARCHITECT



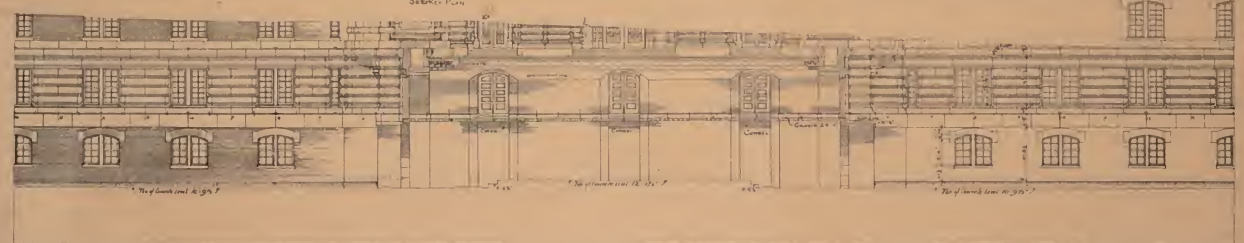
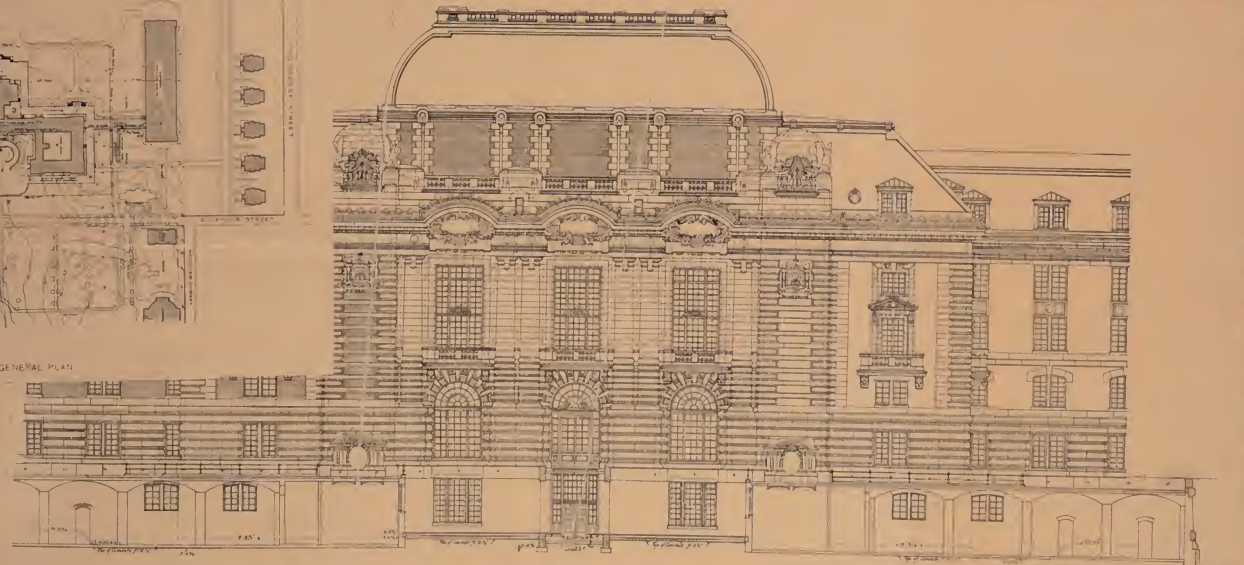
KEY PLAN



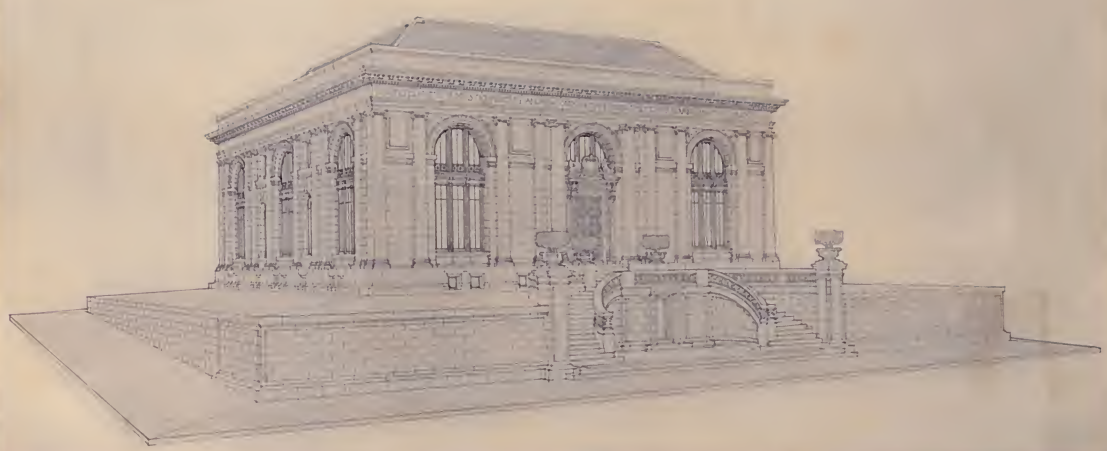
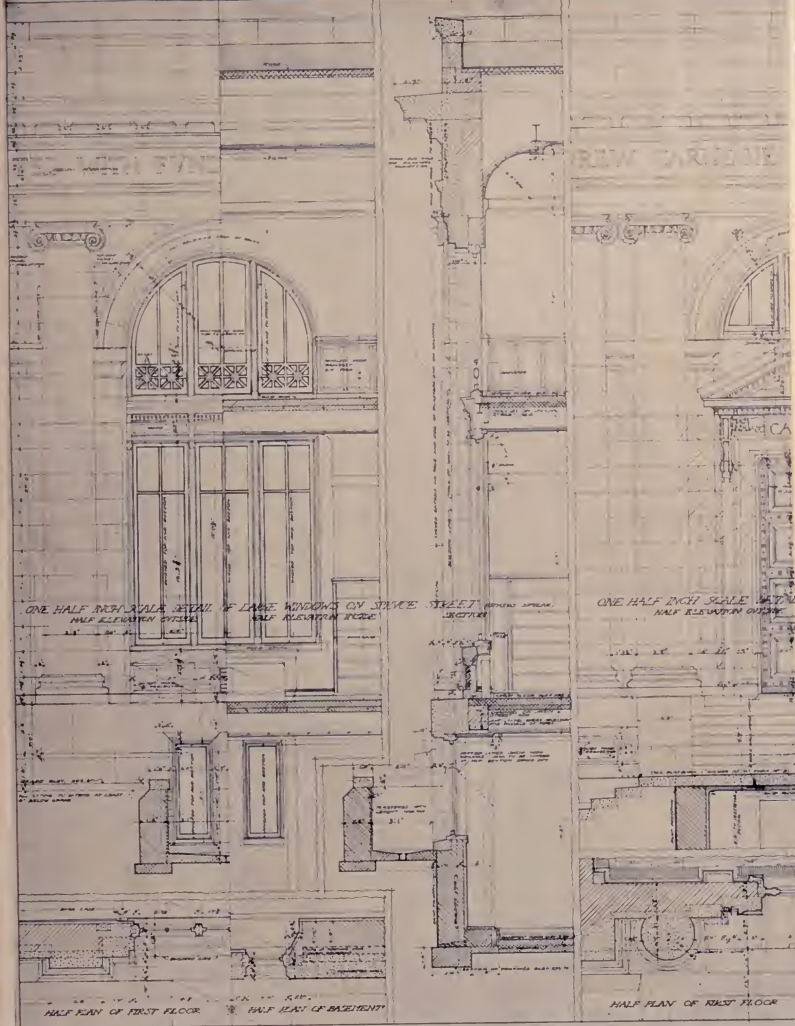
ELEVATION OF CENTRAL PORTION
LOOKING FROM PARADE GROUND
ON LINE H-H
GENERAL PLAN



GENERAL PLAN



ELEVATION OF CENTRAL PORTION
ON LINE D-D
GENERAL PLAN

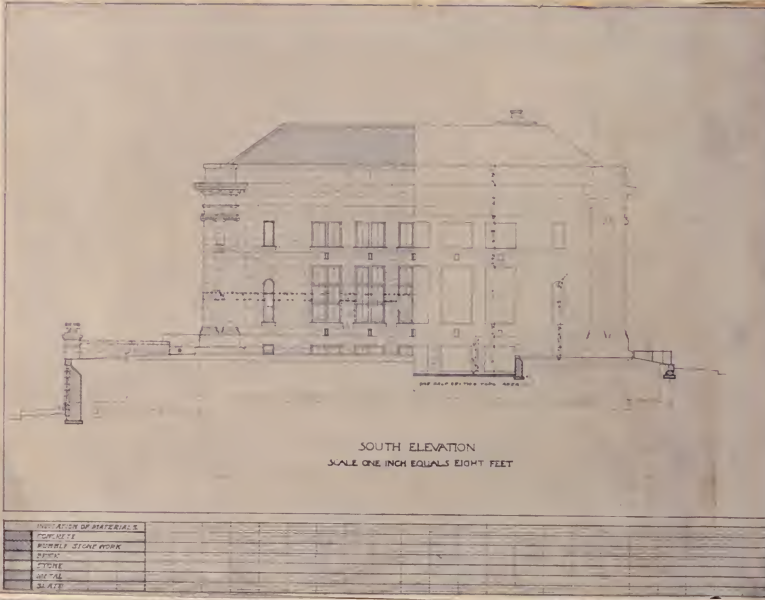


PERSPEC

INDICATION OF MATERIALS

CONCRETE	SCALE
BRICK	
STONE	
GLASS	
IRON	
STEEL	

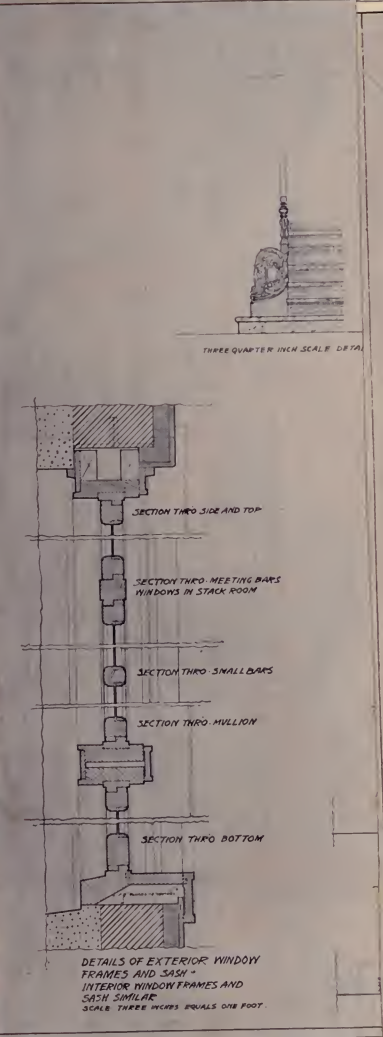
CARNEGIE LIBRARY OF NASHVILLE
ALBERT RANDOLPH ROSS ARCHITECT ONE HUNDRED AND FIFTY SIX FT
THOMPSON GIBEL AND ASMUS SUPERINTENDENTS SEVENTY TWO COL



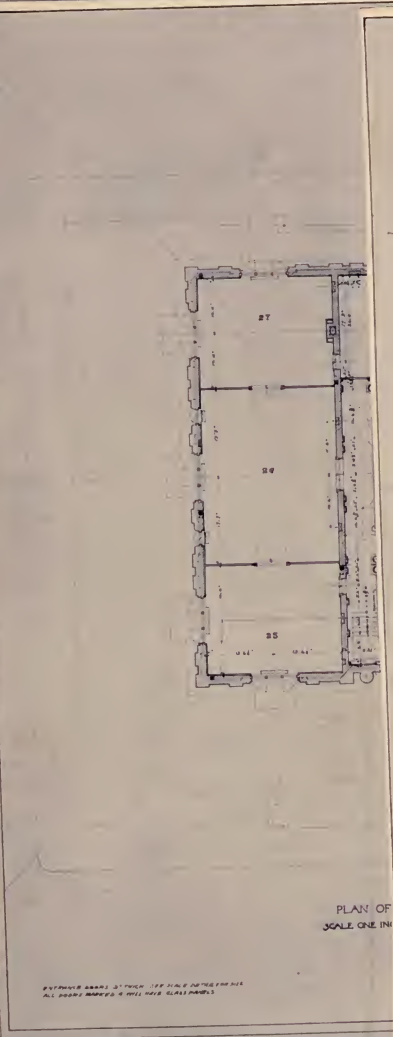
SOUTH ELEVATION
SCALE ONE INCH EQUALS EIGHT FEET

INDICATION OF MATERIALS

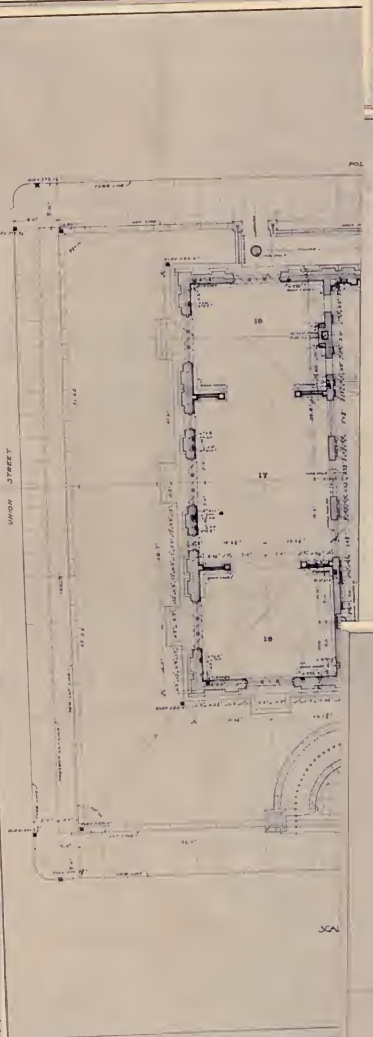
CONCRETE	SCALE
BRICK	
STONE	
GLASS	
IRON	
STEEL	



CARNEGIE LIBRARY OF NASHVILLE
ALBERT RANDOLPH ROSS ARCHITECT ONE HUNDRED AND FIFTY SIX FT
THOMPSON GIBEL AND ASMUS SUPERINTENDENTS SEVENTY TWO COL

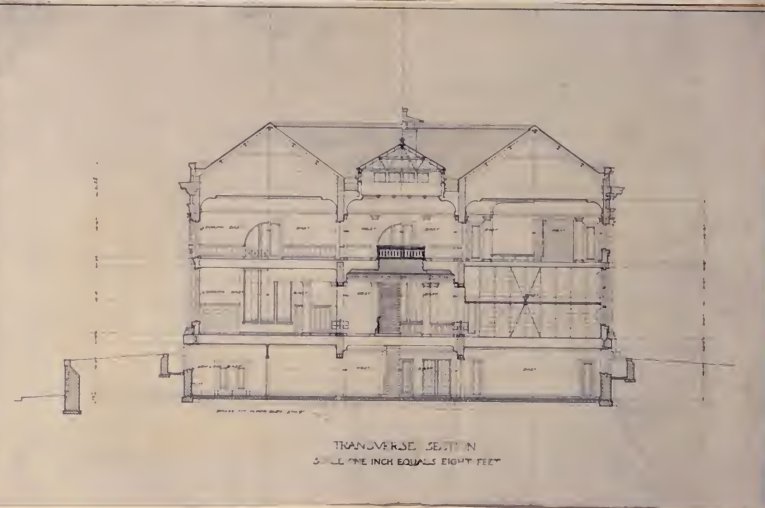


CARNEGIE LIBRARY OF NASHVILLE
ALBERT RANDOLPH ROSS ARCHITECT ONE HUNDRED AND FIFTY SIX FT
THOMPSON GIBEL AND ASMUS SUPERINTENDENTS SEVENTY TWO COL



FIRST FLOOR ROOMS

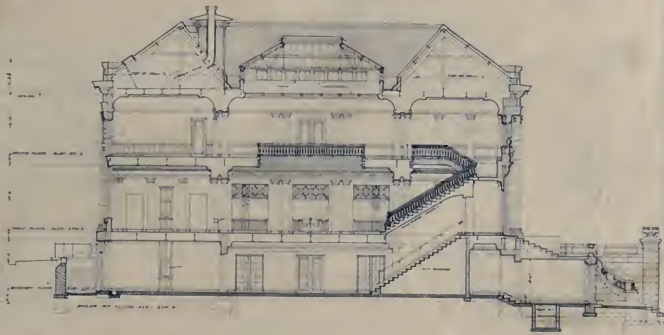
13	VEGETABLE	18	LIBRARY ROOM	21	CATALOGUE ROOM
14	RECEIVING ROOM	19	ART ROOM	22	TOILET
15	READING ROOM	20	CLOCK ROOM	23	STAIRS TO BASEMENT
16	REPAIR ROOM	21	C. LINEN ROOM		
17	READING ROOM	22	D. PAINT		
18	REPAIR ROOM	23	STAIRS		



TRANSVERSE SECTION
SCALE ONE INCH EQUALS EIGHT FEET



ELEVATION ON POLK AVENUE
SCALE ONE INCH EQUALS EIGHT FEET



LONGITUDINAL SECTION
SCALE ONE INCH EQUALS EIGHT FEET

INDICATION OF MATERIALS
CONCRETE
BRICK
STONE EXTERIOR - BLACK SLATE INTERIOR
METAL
WOOD

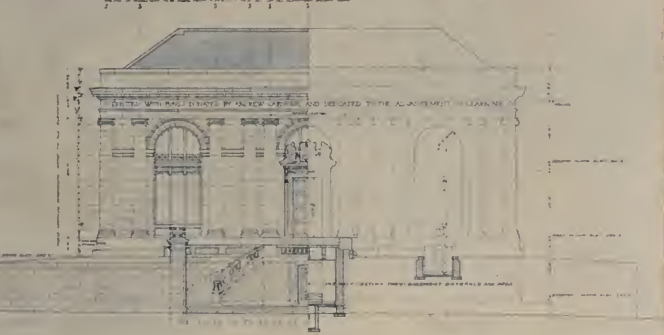


ELEVATION ON UNION STREET
SCALE ONE INCH EQUALS EIGHT FEET

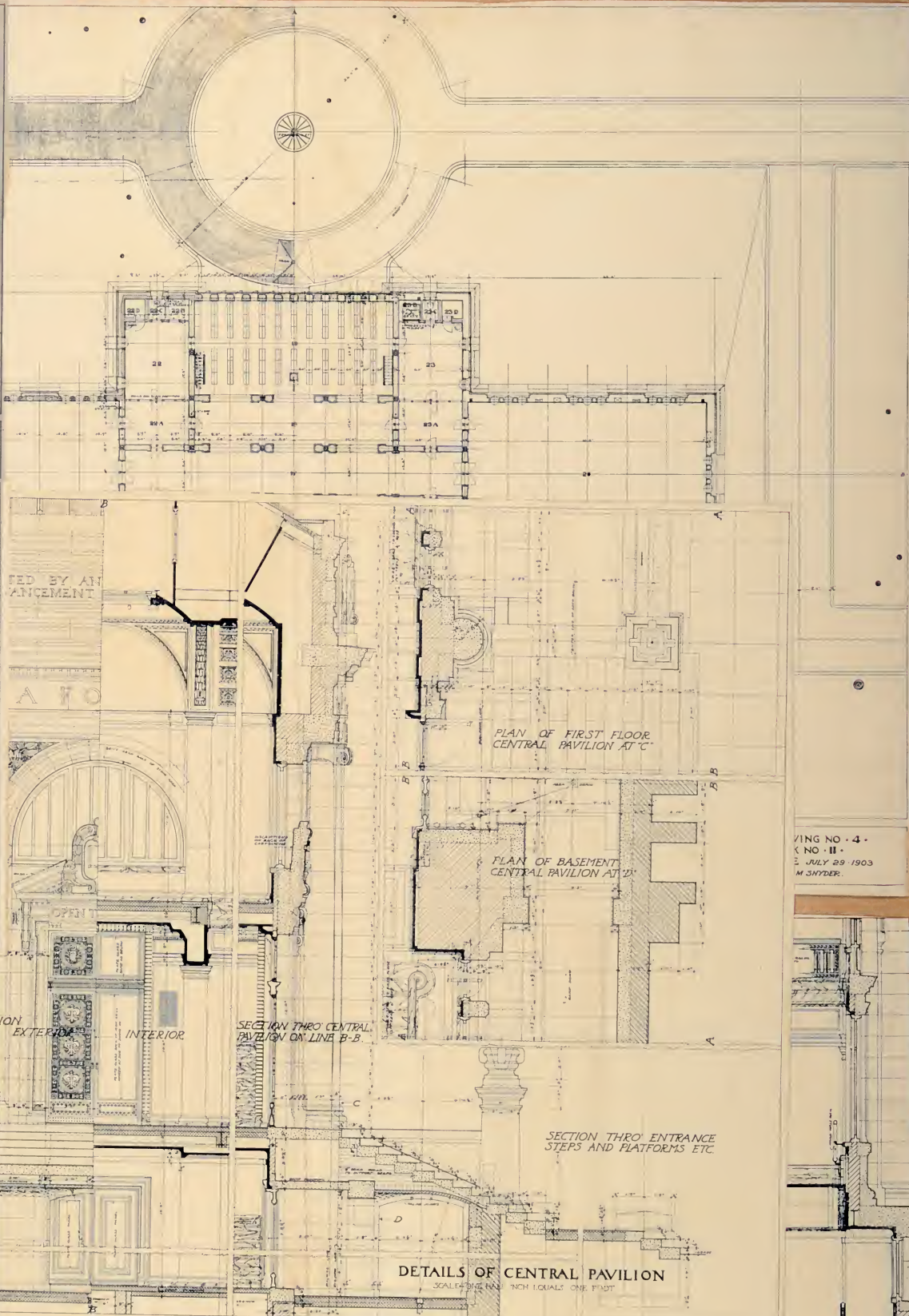
CARNEGIE LIBRARY OF NASHVILLE TENNESSEE

ALBERT RANDOLPH ROSS ARCHITECT ONE HUNDRED AND FIFTY SIX FIFTH AVENUE NEW YORK CITY
THOMPSON GIBEL AND ASMUS SUPERINTENDENTS SEVENTY TWO COLE BUILDING NASHVILLE TENNESSEE

ELEVATION ON SPRUCE STREET
ELEVATION ON UNION STREET
SECTION ON POLK AVENUE
SOUTH ELEVATION
MADE AUG 30 1902 WORK 1
BY Robert Helmer SHEET 4



ELEVATION ON SPRUCE STREET
SCALE ONE INCH EQUALS EIGHT FEET



PLAN OF FIRST FLOOR
CENTRAL PAVILION AT 'C'

PLAN OF BASEMENT
CENTRAL PAVILION AT 'D'

SECTION THRO CENTRAL
PAVILION ON LINE B-B

SECTION THRO ENTRANCE
STEPS AND PLATFORMS ETC

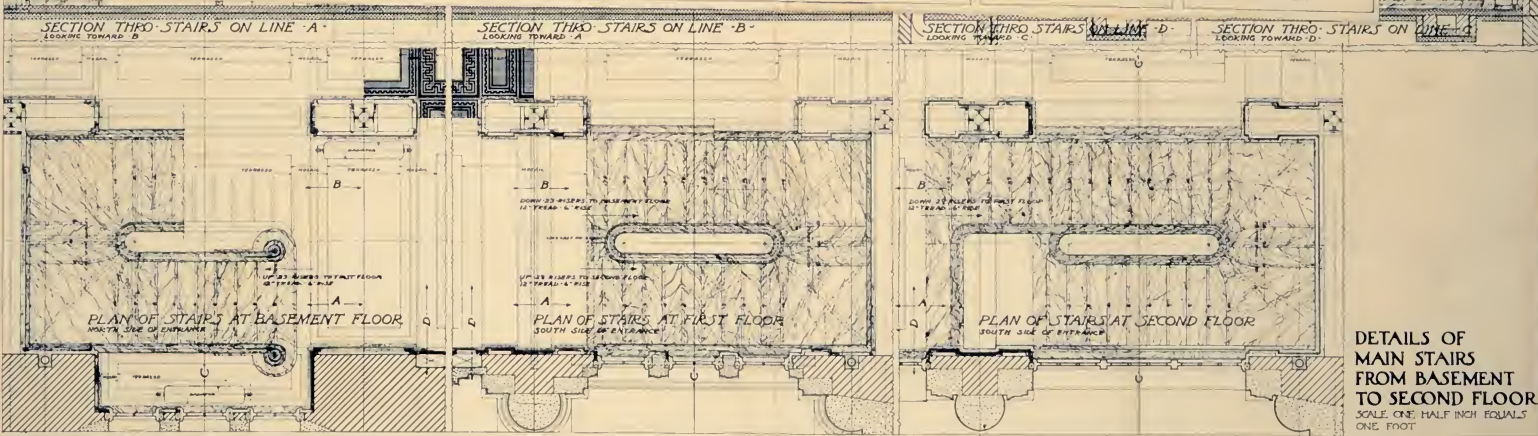
DETAILS OF CENTRAL PAVILION
SCALE ONE INCH EQUALS ONE FOOT

DRAWING NO. 18
WORK NO. 11
MADE JULY 29 1903
BY M. SNYDER

COLUMBUS PUBLIC LIBRARY COLUMBUS OHIO

ALBERT RANDOLPH ROSS
ARCHITECT FIVE HUNDRED
AND FORTY TWO FIFTH
AVENUE NEW YORK CITY

DRAWING NO. 18
WORK NO. 11
MADE SEPTEMBER 10 1903
BY R. HELMER



SECTION THRO STAIRS ON LINE 'A'
LOOKING TOWARD 'B'

SECTION THRO STAIRS ON LINE 'B'
LOOKING TOWARD 'A'

SECTION THRO STAIRS ON LINE 'C'
LOOKING TOWARD 'D'

SECTION THRO STAIRS ON LINE 'D'
LOOKING TOWARD 'C'

PLAN OF STAIRS AT BASEMENT FLOOR
SOUTH SIDE OF ENTRANCE

PLAN OF STAIRS AT FIRST FLOOR
SOUTH SIDE OF ENTRANCE

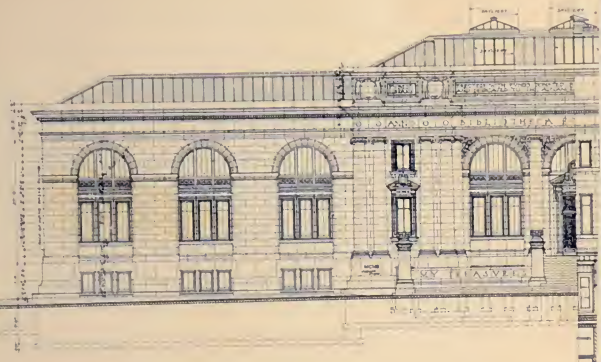
PLAN OF STAIRS AT SECOND FLOOR
SOUTH SIDE OF ENTRANCE

DETAILS OF
MAIN STAIRS
FROM BASEMENT
TO SECOND FLOOR
SCALE ONE HALF INCH EQUALS
ONE FOOT

COLUMBUS PUBLIC LIBRARY COLUMBUS OHIO

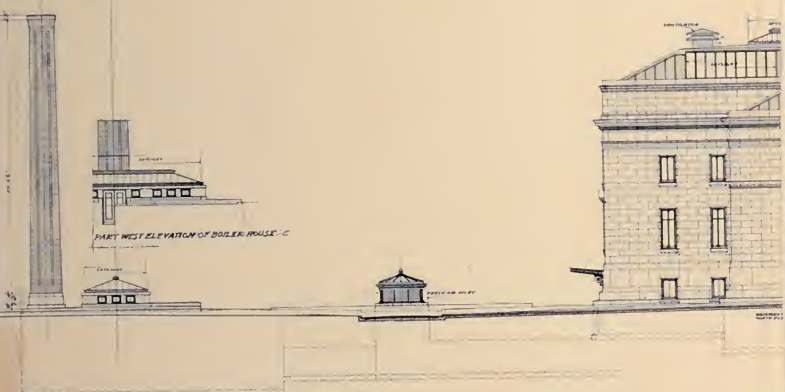
ALBERT RANDOLPH ROSS
ARCHITECT FIVE HUNDRED
AND FORTY TWO FIFTH
AVENUE NEW YORK CITY

DRAWING NO. 20
WORK NO. 11
MADE AUGUST 27 1903
BY F. M. SNYDER



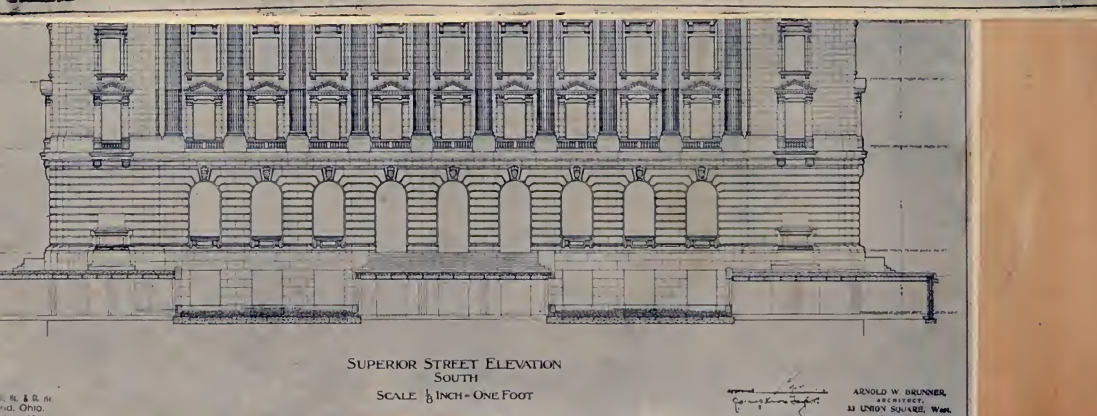
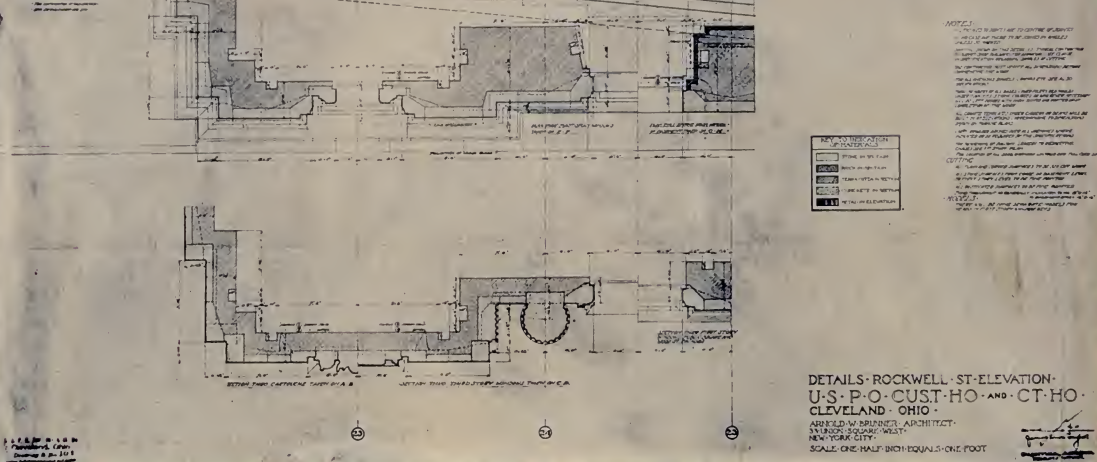
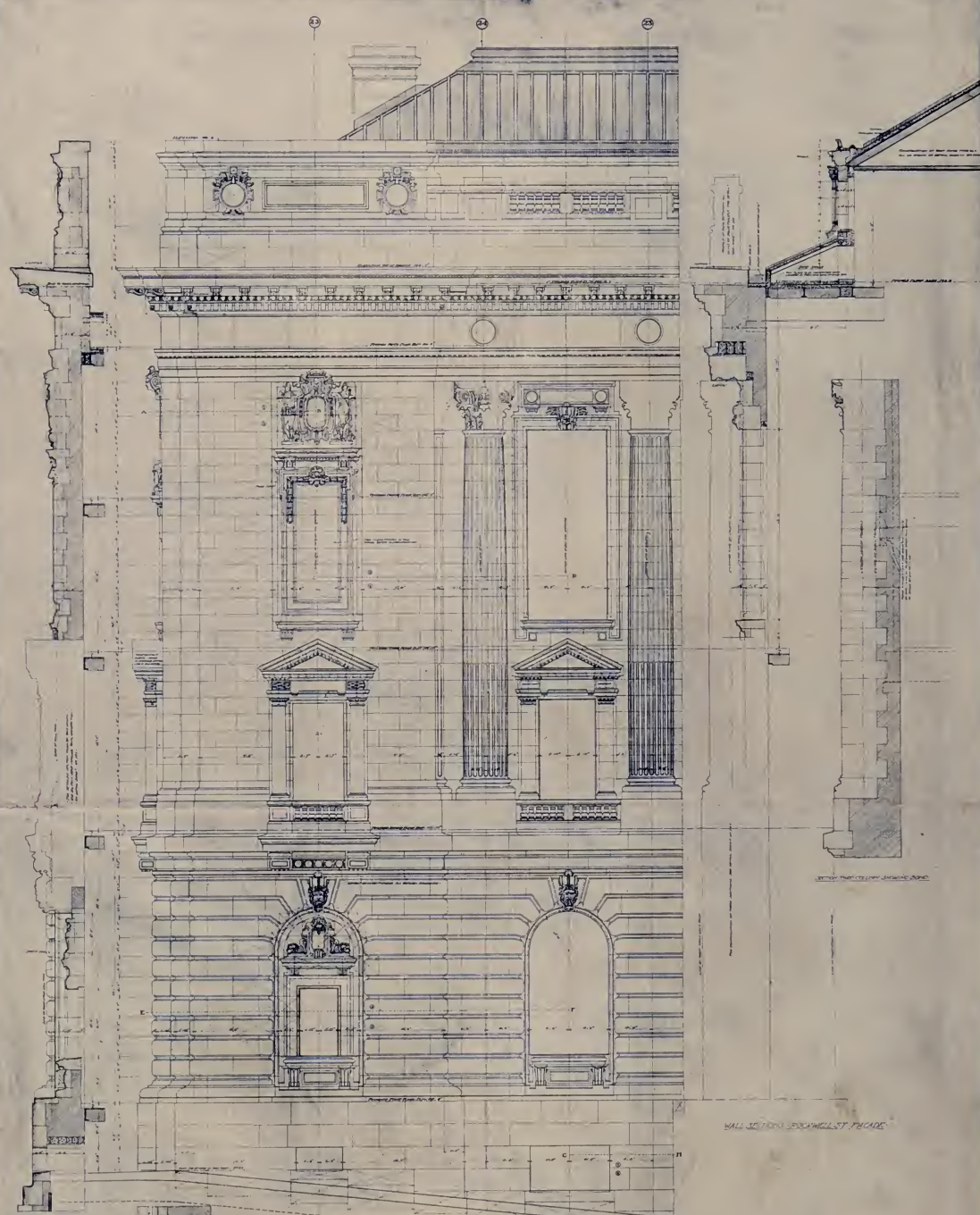
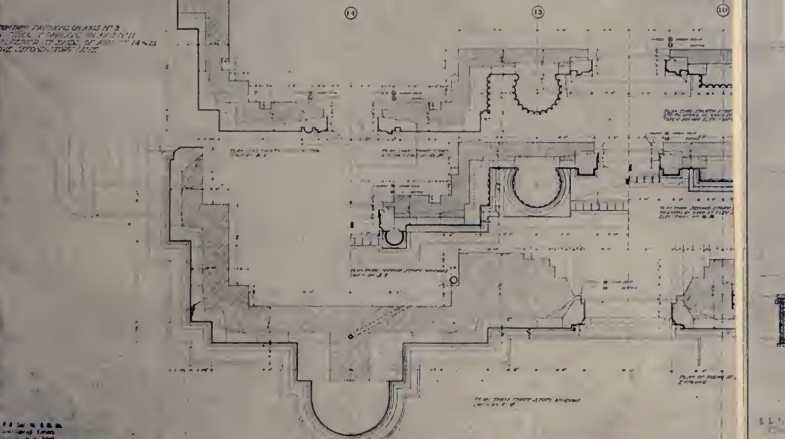
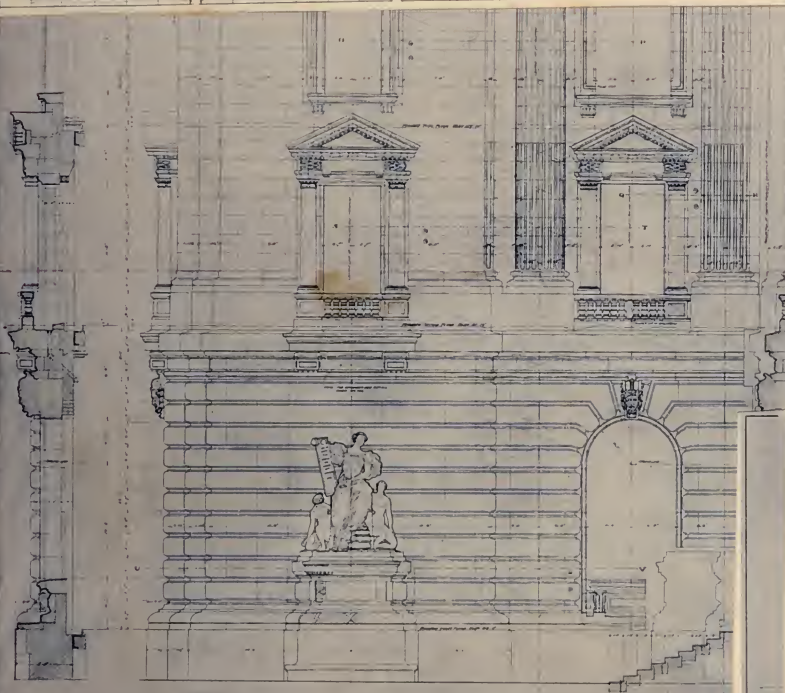
ONE HALF WEST ELEVATION

SCALE ONE INCH EQUAL



NORTH
SCALE ONE INCH

COLUMBVS PV
COLUMB



NOTE:
1. THE ARCHITECT HAS BEEN ADVISED BY THE BOARD OF DIRECTORS OF THE COLUMBUS PUBLIC LIBRARY THAT THE BUILDING IS TO BE RECONSTRUCTED IN THE CLASSICAL STYLE. THE ARCHITECT HAS THEREFORE PREPARED THESE PLANS IN ACCORDANCE WITH THE BOARD'S WISHES. THE ARCHITECT HAS ALSO BEEN ADVISED THAT THE BUILDING IS TO BE RECONSTRUCTED IN THE CLASSICAL STYLE. THE ARCHITECT HAS THEREFORE PREPARED THESE PLANS IN ACCORDANCE WITH THE BOARD'S WISHES.

DETAILS - ROCKWELL ST. ELEVATION -
U.S. P.O. CUST. HO. AND CT. HO.
CLEVELAND, OHIO
ARNOLD W. BRUNNER, ARCHITECT
33 UNION SQUARE, WEST
NEW YORK CITY
SCALE ONE HALF INCH EQUALS ONE FOOT

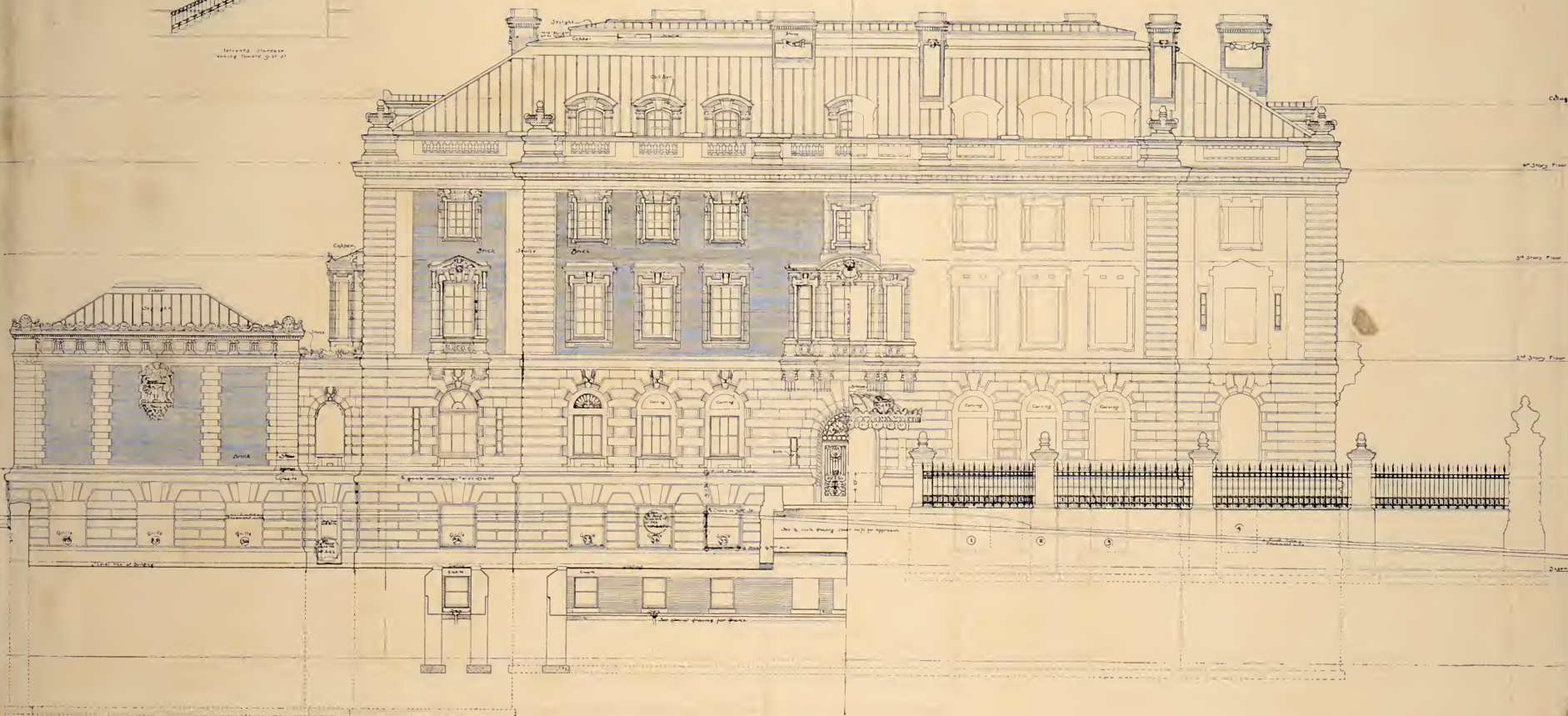
SUPERIOR STREET ELEVATION
SOUTH
SCALE 1/8 INCH = ONE FOOT

ESTABLISHED
Cleveland, Ohio
Drawing No. 33

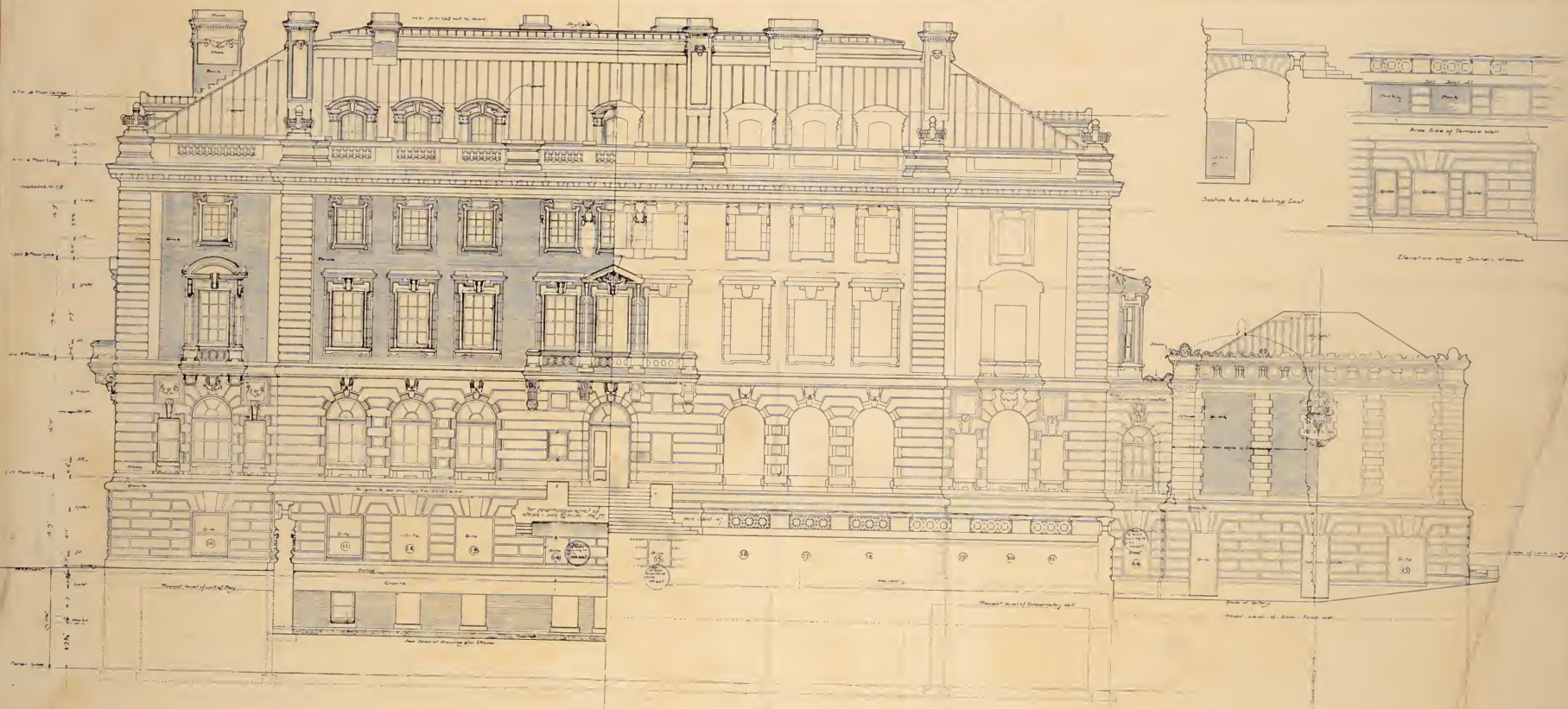
ARNOLD W. BRUNNER,
ARCHITECT
33 UNION SQUARE, WEST
NEW YORK



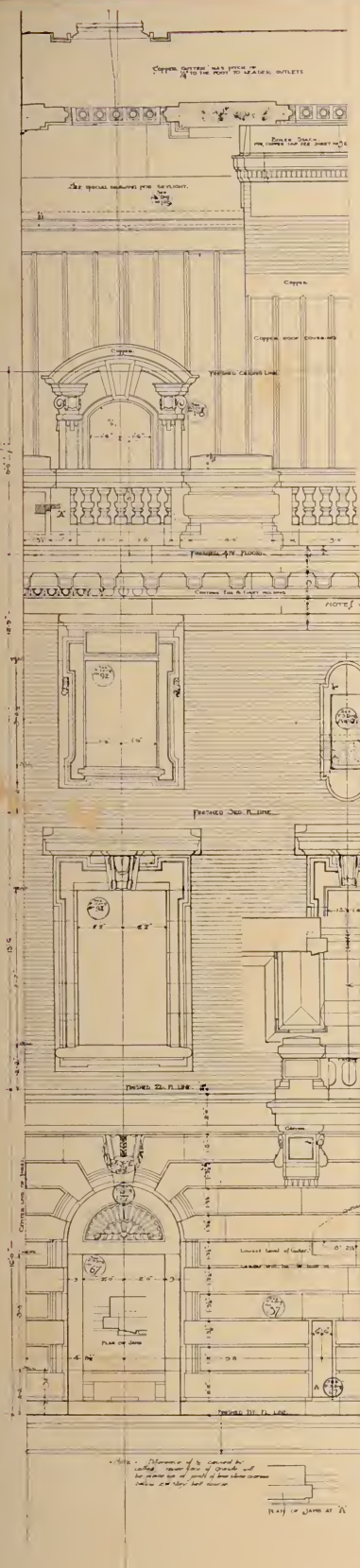
STAIRCASE
looking toward 91st St.



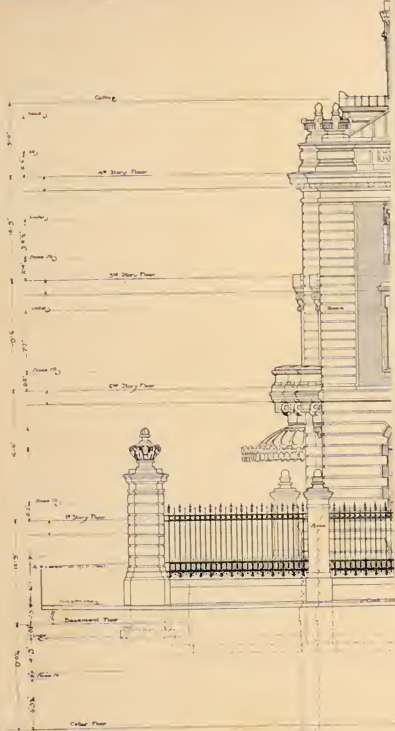
NORTH ELEVATION, (91ST STREET), RESIDENCE, ANDREW CARNEGIE, FIFTH AVE. AND 91ST ST., NEW YORK. Babb, Cook & Willard, Architects.



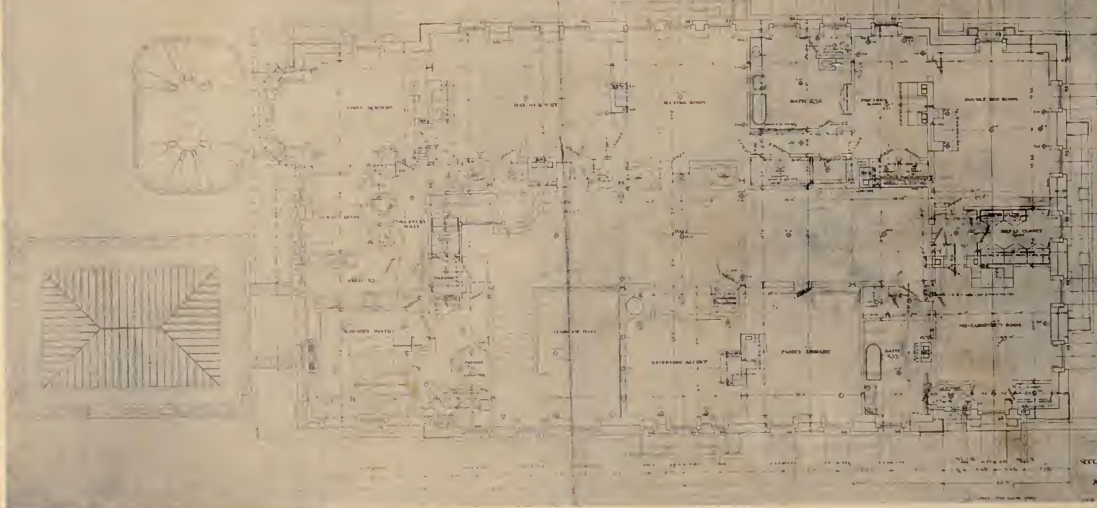
SOUTH ELEVATION, (GARDEN FRONT), RESIDENCE, ANDREW CARNEGIE, FIFTH AVE. AND 91ST ST., NEW YORK. Babb, Cook & Willard, Architects.



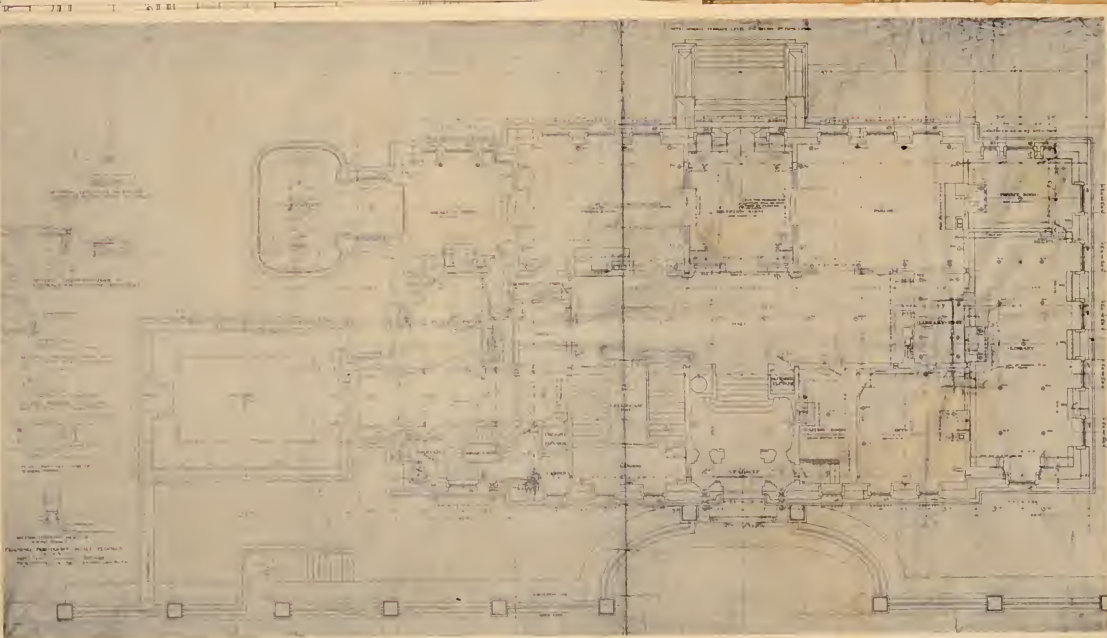
DETAIL, CENTRAL PART, NORTH ELEVATION, RESIDENCE, ANDREW CARNEGIE, FIFTH AVE., AND 91ST ST., NEW YORK. Babb, Cook & Willard, Architects.



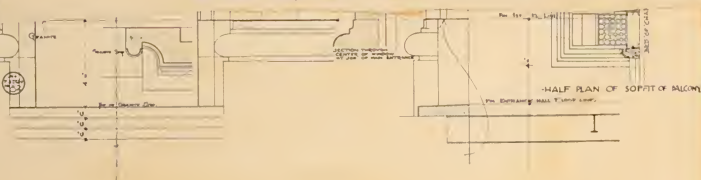
WEST ELEVATION, (FIFTH AVE.) RESIDENCE, ANDREW CARNEGIE, 91ST ST. AND FIFTH AVENUE, NEW YORK. Babb, Cook & Willard, Architects.



SECOND FLOOR PLAN, RESIDENCE, ANDREW CARNEGIE, FIFTH AVE. AND 91ST ST., NEW YORK. Babb, Cook & Willard, Architects.



FIRST FLOOR PLAN, RESIDENCE, ANDREW CARNEGIE, FIFTH AVE. AND 91ST ST., NEW YORK. Babb, Cook & Willard, Architects.



DETAIL, CENTRAL PART, NORTH ELEVATION, RESIDENCE, ANDREW CARNEGIE, FIFTH AVE., AND 91ST ST., NEW YORK. Babb, Cook & Willard, Architects.

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Fabric

Flare Hall

1672
P. 1672
11

Curtains

Fabric

Room Room

1672
P. 1672
11

Fabric

Breakfast Room

Steps

30
1672
P. 1672
11

Library
Fabre

Stefan & Partners
Fabre

First List
John 16353

John Brown
Fabre

Has covering
John 16353

Dining Room
Fabre

Hyde

MODERN PLUMBING.

IX.

By R. M. STARBUCK, Consulting Sanitary Engineer.

BATHROOM CONNECTION.

AT the close of the preceding article, by way of illustrating certain points, we showed two illustrations of bathroom connections, each of which were criticised as having certain faults.

Many times, as in the case of these two illustrations, plumbing work may be installed in a manner which is entirely sanitary, and at the same time possess certain features which make the work poor from the standpoint of workmanship. Such work may perform the work expected of it for a long time in an entirely satisfactory manner, but when so constructed, the time is sure to come when trouble is experienced. The workman who is thoroughly posted will put up his work so that future trouble shall be avoided as much as is possible. It need scarcely be remarked, that the plumbing system installed under the best possible conditions is subject to many evils over which the workman has no control.

For instance, many times the inmates or the servants in well-appointed homes use no care whatever in preventing the entrance into the fixtures of all kinds of foreign substances, such as grease, matches and other materials which should by no means be allowed to enter the plumbing system.

No system, however well constructed, can withstand such treatment as this without going wrong in the end. It is, therefore, of much importance to make sure that each fixture has all the advantage possible to be given it, and this reason, if no other, makes such work as we show in Fig. 87 far preferable to

that of the two illustrations alluded to above.

It will be noted that in Fig. 87 each fixture is provided with a separate entrance into the line of soil pipe serving the bathroom. This means that whenever stoppage may occur in the waste of any fixture, no other fixture is affected by the result, and no fixture need be out of service because some other fixture is in that condition. If our readers will refer to Figs. 85 and 86 of the preceding article, they will see in the former that if the lead bend becomes clogged, the lavatory and bath are also rendered useless, and in the other case, if stoppage occurs on the lead waste beyond the lavatory, both lavatory and bath are useless until the trouble is remedied.

The point which we make on separate entrance for each fixture is one which is not given the importance it deserves, either by the architect or the owner. We might say, however, that occasionally conditions are such that it is impossible to provide separate entrance for each fixture, and then of course the only course is to make the best of the situation, exercising as much care as possible to secure the best service possible.

There is, of course, a wide variation in the location of fixtures and main lines of soil and vent pipe, necessitating different methods of connection for the several fixtures, and our readers will appreciate that in an elevation, without accompanying plan, there are many details which do not appear, but these



Immediately accessible to the halls. This has also a large third floor

ns are made convenient and to the plan, the use of L's and entrances can often be elimi-

in which this second essential had been neglected.

have the plumbing of the over that of the first, and to several fireplaces, but there is worth considerably more ere it is wanted for exposure elsewhere at a minimum cost a chimney may be placed effect.

available space, and are neq is toward the north or porch can be enclosed in or vestibule, but the wooden verandas are unmistakably

The third essential that of "accessibility and convenience of the various parts," is one the absence of which is most easily detected and it is the most important for comfort. All cottages should be so planned that they can be conducted with minimum energy and labor. There should be enough space to perform certain functions, and the relative parts should be conveniently connected.

A living-room, drawing-room or dining-room should, if possible, be withdrawn from the publicity of the entrance; a reception room or a reception hall for receiving guests relieves the house of occasional embarrassment. The porches should of course be on the agreeable exposure, or toward the view—always, if possible, away from the public. A library should be apart. The amount of



oor plan. Living-room, dining-room and porch give spacious effect

of discretion to be displayed he various parts and what n, and there are any number ons to the same conditions. ment has been accepted as just be arranged to receive ure. This is the most im-bedroom floor, for to have re the furniture must go in ful places might result in space than could be ob-n carefully studied.

the kitchen can receive the takes a somewhat cheaper e laundry. If these points i if all of them cannot be Economy will be apparent, and the house will cost less than a similar one

entertaining contemplated will influence the plan as to whether or not the rooms are to open into one another with large doorways, or whether more privacy is needed in each room, with smaller doors and more wall space.

It is desirable that servants should be able to get to the front door without passing through any room and that they should be able to go from the kitchen to their rooms without being unnecessarily in evidence. It is disturbing to have the servants' rooms over the principal bedrooms. An ideal location for these quarters is in a wing. The back stairs should ascend preferably from the butler's pantry, and the cellar stairs should descend from the kitchen.

A fuller discussion of this essential, and a description of the features of the six cottages illustrated, will be found on page 684.

of the plan, there is less hall space needed to reach and the house will cost less than a similar one



House No. 6. Two stories only. The kitchen and servants' quarters, with separate bath, are entirely in the wing

Chamberlain

Fabric

Hall

John

Fringe

John

Fabric

Billiard Room

see above sheet

Chamberlain

Fringe

Fabric #

Music Room

John

Residence John & Apple
Blackburn, Bath, Me.

